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DIRECTING AND DESIGNING
SHAKESPEARE'S THE TEMPEST

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Interdisciplinary Studies

by
Lorney Roland O'Connor
September 2004

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A Project
Presented to the
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California State University,
San Bernardino


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September 2004

Approved by:


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8-19-2004
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ABSTRACT

The purpose of this project is to assess the production level one person can achieve when directing, designing, and managing all aspects of a major theatrical production for public performance, and to deduce those areas which should adhere to design and managerial formalities necessary for success.

This assessment will seek to identify strategies and techniques, which are crucial for success in the areas of theatrical design and management.

This apologia will describe: (1) the objectives, (2) the accomplishments, (3) the journey through the process, (4) the areas that could be merged together, and (5) the outcome of the project.

The success of the project was achieved by (1) understanding managerial, directing, and design techniques, (2) recognizing those steps which could be circumvented, or eliminated, (3) the proper allocation of labor, and (4) adapting to evolutionary developments, which occurred in the creative process during this theatrical production.

ACKNOWLEDGMENTS

I wish to thank Margaret Perry, Lee Lyons, and Kathryn Ervin for their encouragement throughout the project. I would also like to thank my friends, family, the entire cast of The Tempest, and my mentor, Dennis Anderson, for his continuing support and assistance throughout my entire academic career.

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CHAPTER ONE

THE PROJECT

Objective

The purpose of this project is to assess the production level one person can achieve when directing, designing, and managing all aspects of a major theatrical production for public performance, and to deduce those areas which should adhere to design and managerial formalities necessary for success.

Drawing on ten years of experience as a student, technical director, and designer, I have observed that university and college theatrical productions are normally produced, directed, and designed by an ensemble of people working towards a common goal; that of producing a play, which will (1) meet the needs of the department, (2) appeal to a diverse audience, (3) stay within budget, and, hopefully, (4) make a profit. Many of these production traits are common to all universities.

The director, producer, or theatre department faculty and staff are responsible for play selection, which is based on artistic content, audience preferences, available actors, and budgetary considerations. A play season is

chosen approximately one year in advance in order to accommodate the time needed to manage, promote, secure designers, acquire actors and staff, direct and build a theatrical performance.

In order for one person to manage, direct, and design all aspects of a theatrical production and achieve a high level of success, he or she must (1) have a comprehensive understanding of managerial, directing, and design techniques, (2) recognize the areas that can be circumvented, or eliminated, (3) delegate labor where possible, and (4) adapt to the evolutionary developments, which occur during the creative process.

Scope

When taking on a project of this magnitude, a person must be passionate about the play chosen in order to maintain a positive attitude and enthusiasm throughout the project. In the design process modeled by Michael Gillette, the first step is commitment.(19) To clarify my commitment, I established a "Why" in order to carry the project through to fruition.

The "Why" refers to the reason one decides to commit to a project, whether for monetary gain, love of the art,

or, in my case, to fulfill the requirements of the thesis project and help others understand the magnitude and complexities of embarking on a similar task.

Significance of this Project

For this thesis project, I chose William Shakespeare's The Tempest for several reasons. On a personal level, The Tempest was the first play I had attended as a youngster. I felt that producing the play would represent a complete circle in my education. Secondly, The Tempest is both a classical work as well as a "fantasy." I felt the play would offer unique challenges in the areas of design and staging. Additionally, there were several practical production factors to be addressed.

Project Considerations

The productions considerations included: (1) the budget for the production would be minimal and a Shakespearean play requires no payment of royalties; (2) as the technical director, resident designer and technical theatre instructor for Mt San Jacinto College (MSJC) at the time of the project, I had the authority to use the MSJC main stage at no cost; (3) I had a loyal group of students, who felt the project would be beneficial and rewarding to

the department, (4) the MSJC Theatre Department was in need of a project to fulfill the educational requirements of the acting majors, and (5) historically, a Shakespearean production has always been well received by the forty-plus age group in the MSJC community who predominantly attend theatrical performances.¹ Once the play was chosen and considerations were realized, I had to decide which adaptation of The Tempest to use and prepare for the task at hand.

¹ Anderson, Dennis. Personal interview. 9 March 1999

CHAPTER TWO

LITERARY REVIEW AND PREPARATION

Analysis

The last of Shakespeare's thirty-eight plays, The Tempest is a unique play that involves fantastical characters, an exotic locale and supernatural events. The work has been given numerous Twentieth Century productions such as Tyrone Guthrie's 1934 production at the Old Vic in London, Peter Hall's production in 1988 at the National Theatre of Great Britain, and Peter Brook's 1990 production at the Theatre des Bouffes du Nord in Paris, France. I have seen The Tempest performed on stage four times in the past and had read the play on several occasions.

Originally published as the opening work in the Folio of 1623, The Tempest has been edited and adapted throughout the four centuries since its publication. There are various contemporary editions of William Shakespeare's The Tempest: including The Complete Pelican Shakespeare, The Signet Classic Shakespeare, and The New Folgers Shakespeare Library. The clarity of text in The Complete Pelican Shakespeare made it the logical choice for this production because I would be casting non-professional actors with

little experience in either Elizabethan/Jacobean theatre. The ample footnotes provided in the Pelican Text would assist the novice actors with their comprehension of the meaning of Shakespeare's language as well as providing explanations to many references in the work. My next priority was to create a task list for the production.

Preparation

The initial planning of the project began in January of 1999, over one year before the production date of the play. Relying on my experience and education, I began by creating a list and prioritizing the tasks necessary to complete the project in a timely manner (APPENDIX A). Creating the list was beneficial in that, I could clearly see established objectives and would complete each task sequentially or in some instances as an opportunity presented itself. The priority list helped to expedite the entire production and was essential for the producing, directing, and designing.

Securing Production Space

I discussed my proposal with the Chair of the Theatre Department at MSJC, and my immediate supervisor, Professor Anderson. He informed me of his upcoming sabbatical in the

spring of 2000 and I would be running the department in his absence. Professor Anderson also felt that during this period the department should present a production to accommodate the educational needs of the acting majors. Given those priorities, He felt The Tempest would be an excellent choice.

Professor Anderson and I focused on creating a Community Education class, which would support the production from an administrative standpoint. Additionally, we prepared the performing arts calendar for the year 2000, allotting the required time and space for auditions, rehearsals, and for the actual performance to take place.

MSJC's main theatre is an extremely active space, used by the Theatre, Music and Dance Departments, as well as outside community groups. As we attempted to schedule the production dates, we noticed that many of the aforementioned organizations had already submitted requests for use of the theatre. Professor Anderson and I realized the only opening available for the theatre's main stage would be during a one-month period from February 21 through March 19, 2000. However, this four-week block of time on the mainstage could be supplemented by additional rehearsals in the smaller studio theatre. Overall, we would

have ten weeks to conceive and stage the work. The limited time allotted on the main stage would only allow thirteen days for construction of the large scenic elements, which could not be built beforehand in the scene shop. This period would also be used to hang and focus the lighting instruments before the technical rehearsals. Considering the short amount of time allotted in the theatre as well as the short period of time to complete the design elements, careful time management would be required to complete all the tasks. To my advantage, I would be teaching a Stagecraft class during the spring semester, which would allow me to utilize student help for set construction and hanging of lighting instruments.

Securing Support

Once the space for the project was secured, I created an audition flyer (APPENDIX B) and began a "word of mouth" campaign to obtain the necessary personnel to complete the project. Due to budgetary constraints, I focused on acquiring volunteer help whenever possible.

Several Mt. San Jacinto College students, both past and present, agreed to provide technical support at no charge. I was also fortunate to have a former student

volunteer to assist me in directing the play. I felt that, given the short amount of time allotted for conception and rehearsal, coupled with the large task of directing and designing a Shakespearean play, having an assistant director would provide additional insight during the production process. In addition to gaining valuable directing experience in a college mainstage production, the assistant director would be able to conduct rehearsals in my absence should an unforeseen situation occur (such as illness).

Planning to design and construct original costumes for this production, I realized that I would need to hire a costumer. While I am familiar with costume construction, I did not have the time necessary to build the garments. A local costumer, Ms. Wilder agreed to build the costumes for the affordable cost of \$1000. For this fee, she would also perform any alterations and repairs to the costumes during the run of the show.

Documentation of this performance was important both for the MSJC theatre archives as well as for my own personal portfolio. In addition to the photographs I would be taking, I secured a video production company, Challenger Productions, to document the production for the very

reasonable cost of the videotapes. Additionally, I would need help with the ticket sales, administration, and programs.

The MSJC Theatre Department has permanent box office personnel, who could print the tickets and control ticket sales. The Community Education Department would take responsibility for the Admissions and Records requirements and insurance responsibilities of the cast and technical support. The Printing Department at MSJC agreed to produce the necessary flyers and programs.

With the aforementioned necessities in place, I re-examined the script of The Tempest.

Analysis

I began my work with an extensive study of the text, focusing on the story, the dramatic action and the characters. My research included reading The Complete Pelican Shakespeare version of The Tempest, and studying an in-depth analysis written in the forward by Northrope Frye.² I also read a synopsis of the play written for the Stratford Festival in England, specializing in

² Northrope Frye is a professor at Victoria College and the University of Toronto (1372).

Shakespearean productions.³ I additionally listened to an audio recording of the play by Durking Haynes Audio,⁴ which helped to ignite my inner vision of the play.

During this same time period, I re-read two of Shakespeare's earlier plays, A Winter's Tale and Cymbeline, to better understand the style of Shakespeare's romances. I also watched a performance of The Tempest on August 13th, adapted and directed by Keith Anderson, at the Coronado Playhouse to observe another director's interpretation.

After much research and study of the text of The Tempest, I began to explore direct script notes (those that come from the actual text of the play) as well as the indirect script notes (those that are written by the playwright or first stage manager of the play). Upon examining most of Shakespeare's plays, I noticed that stage manager's wrote few if any indirect script notes.

Because I would be directing and designing all aspects of the production, I carefully sifted through the text searching for any word or phrase, which would provide insight for better understanding of the playwright's

³ <http://onlineshakespeare.com/tempestsyn.htm>. Aug.1, 1999

⁴ Produced by the Canadian Broadcasting Co., Copyright 1979 by CBS.

vision: such as Prospero's words to Miranda " . . . Lend me thy hand and pluck my magic garment from me".(Harbage 1374) This line made it clear that Prospero has a magical garment of some sort and that he may also possess magical powers.

I was also looking for information, which would provide a guide for the *Mise en Scène* (the arrangement of all elements in a stage picture), such as geographical location, historical period, socio-economic setting of the play, time of year, and mood of the play.

In my experience, the extracting of script notes is a necessary, time-consuming process, and for many plays can take ten to fifteen hours to complete. Due to the complexities of Shakespeare's language, direct and indirect script notes of The Tempest required twenty-six hours to finalize (APPENDIX C). As I read each line, I researched unfamiliar words and phrases, developing a clearer understanding of the playwright's intent.

As the artistic director, director and production designer, I delved into the task of researching all the different elements of the project. My previous observations have indicated that a director will do his or her own analysis and then meet with the design team to share thoughts and visions of possible designs. When

working with a design team, the individual designers also prepare analysis and response to the script. For this project, I did not have input from other designers. But, I did have total creative control of the project, which allowed me to present the play from my own analysis and imagination.

After completing my play analysis, I decided to produce the play as a romantic comedy. My reasoning for this decision was that I felt Shakespeare would have produced the play in much the same manner at the Court of England in 1611. I also felt that my staging of the production would be similar to other of Shakespeare's exotic works that were staged at the Globe Theatre, such as Twelfth Night and Cymbeline.

According to Brockett, during the Elizabethan and early Jacobean period the most common forms of public entertainment were either attending plays or watching sporting events, such as bear baiting exhibitions (the ruthless fighting between a bear and several dogs).(166)

Romances and comedies were especially popular during Shakespeare's time, particularly at the Court of James I (after Elizabeth) and I believe Shakespeare integrated the two in The Tempest.

According to Professor Anderson, MSJC area audiences have historically preferred comedies above tragedies, which led me to believe that producing The Tempest as such would mean better attendance.

Once I felt my personal analysis and research was sufficient and had made a decision regarding the style of the play, I pressed on with the project. I completed the previously mentioned tasks by mid August 1999. The next phase was to create a production timetable.

CHAPTER THREE

METHODOLOGY

Introduction

After conferring with my assistant director about realistic time limitations, I scheduled backwards from the last performance date to the first audition date in order to create the production schedule (APPENDIX D). I decided on an early audition date, September 11, 1999, in order to allow the cast the time required to learn the Shakespearean text. I also scheduled two early script readings (where I passed out the rehearsal schedules) (APPENDIX E) and costume measurement dates. This would not only allow the cast to begin focusing on the play well in advance of rehearsals and inform them of what was expected, it would also permit Ms. Wilder to begin building the costumes as soon the designs were completed.

With the production schedule in place by late August 1999, I turned my attention to budgetary matters.

Budget

The MSJC Theatre Department allotted a \$2700 budget to produce The Tempest. From this amount, the costumer's fee would be \$1000. Also taken into consideration was the cost

of fabric for the costumes, construction material for set and properties, color medium for lighting, makeup supplies, and refreshments.

I discussed cast size and fabric costs with the Jane. Based on past productions at MSJC and the current cost of fabrics and materials, I chose to budget \$1000 for fabric.

Since MSJC had a large stock of construction materials, I decided on \$400 for set and properties. The theatre department also had an inventory of color medium and lamps for the lighting instruments, allowing me to budget only \$50 for lighting. Not knowing how many of the actors would be supplying their own makeup, I allocated \$200 for makeup. I also allotted \$50 for start up costs for audience refreshments: which would consist of coffee, cups, sweetener, stirrers, napkins, and cookies. The coffee would be sold for \$.50 per cup, while the cookies would be sold at a cost of \$.50 a piece. According to Professor Anderson, the cost of refreshments has been recovered nightly, allowing funds to restock for additional performances. At MSJC, refreshments are provided as a courtesy to the audience and not as a profit-making venture.

Another consideration was advertising the production. But upon contacting the local newspapers, I discovered that

they would donate advertisement space for the production as a community service.

While I realized that my budgeting was somewhat conjectural, I was relying on historical costs and personal experience. Also as the production manager, I had complete control of the entire budget. Consequently, if I underestimated in one area, I could make the necessary adjustments in another. With a tentative budget in place, I turned my attention to the design process.

Design Process

My research had shown that Elizabethan theatres had one permanent set with scenic pieces being used to show changes of location. (Brockett 176) Modern productions, played on proscenium stages, may have many different sets for one play. I decided to use a single set, which would create a *Mise en Scène* that would work for every scene, provide a unique, visually stimulating stage environment, and serve as a highly functional playing space.

While researching, I collected many copies of paintings and pictures that would serve to stimulate my creative thinking. I pinned the visual elements of my research on the walls adjacent to my drafting table for

further reference. At that point I re-read the play to make sure I had not overlooked any significant details, which would be relevant to my designs. Thoroughly saturated with analysis and research, I knew it was time for incubation.

Incubation

The incubation process, in my experience, is one of the most important steps in the design process and is all too often overlooked. During this time period a person is supposed to distract conscious thinking of the production and allow the subconscious to create. Because I was overseeing all aspects, I could not totally relinquish cognizant thought of the production.

During the incubation period, I had to address directorial issues, which generated interest in the production: such as distributing audition flyers and having many informal discussions with potential actors who were curious about the production concept of the play. These matters did not impose a major problem to the incubation process. While any stylistic discussions about the play were in direct violation of the incubation process.

The incubation period nurtured interesting outcomes in the directing and design process. I began to visualize the

set as a large stone that would house the characters living on the island. I drew thumbnail sketches of my mental images and tried not to make any judgments regarding my drawings or ideas during this period. I kept each thumbnail sketch in a folder to be analyzed at the end of the incubation period. I also kept written records of any ideas regarding the directing of the actors. While allowing time for the subconscious to muddle through the analysis and research may seem like a waste of time or some form of psychic phenomenon, I feel the incubation step is crucial in the development of theatrical designs and not an area to sidestep.

In September, when my allotted incubation period came to a close, I opened the folder housing my thumbnail sketches and moved on to the next step in the design process: selection.

Selection

According to Michael Gillette's design process model, the selection process begins when the designer relying on their analysis, research, and incubation procedures makes final decisions regarding the designs.(25)

Sitting at my drafting table surrounded by my research and thumbnail sketches, I felt my creativity ignite. From my previous drawings, I refined and drew three different ideas for the set on eight and one-half by eleven-inch paper. I then juxtaposed several of the elements within each idea, and finally made an acceptable composite of all three (APPENDIX F). At this point many designers would draft a floor plan of the initial drawing. But, I have a different procedure.

Before moving on to drafting the set design, my personal style is to proceed directly to the production model of the design in either quarter inch or half-inch scale. After which, I draft a floor plan, front elevation, and cross-section of the set for building purposes. Because I would be supervising the construction of the set for The Tempest, I needed only to build the model and draw a floor plan. The floor plan, front elevation and cross-section are normally needed for the technical director to build the set and for the lighting designer to create a light plot. I decided that only the floor plan was critical, as I would also be building the set and designing and focusing the lighting. I did not need the additional drafting steps for

construction and sightline purposes; I could simply refer to the model.

The production model proved essential when explaining the construction of the set to my Stagecraft class and other laborers. Another advantage of the model was that, as a director, I could visualize the movement of the actors and the production lighting. By doing this, I had a clear concept that the set design would work for all scenes in the production.

The Tempest begins on a ship at sea, which is tossed by a terrible storm. For this scene, I decided to use a raised rock downstage right, where the boatswain would stand holding a large helm to symbolize the ship. There was a tattered sail above this area, which was lowered into view and rocked to represent the movement of the ship. Crewmembers and passengers would surround the boatswain and rock with the movement of the sail to better indicate the ship at sea.

I would use several members of the acting ensemble as enchanted nymphs on the island. I adopted a convention of blue costumes for the nymphs to symbolize invisibility. During the first scene the nymphs would hold the sides of the ship and use spray bottles to soak the boatswain for a

comic effect. After the storm, the rest of the play was set on an island in the Mediterranean, where Prospero and his daughter, Miranda, had been exiled.

There where also several scenes in a forest on the island far from Prospero's home. I would achieve this by using selective focus of the lighting instruments.

My research led me to believe that the island Prospero had been exiled to may have been off the southern tip of Italy, possibly the island of Malta. I decided to design the main section of the set to resemble a large rock to invoke a sense of isolation and strength, within which Prospero and Miranda lived. There would also be a small cave under the rock to be used as Caliban's quarters. I designed several stone walkways and stairs leading to the entrance of the huge rock. The main element was surrounded by thin, hanging, fabric, which would represent a forest in later scenes.

One visual challenge was an appearing and disappearing table for a magical feast scene. I did not want the actors to have to carry on a large, cumbersome wooden table. Consequently, I designed the table to rise up out of the stage floor, downstage of the rock.

I completed the design and production model in October 1999 (APPENDIX G). The next phase was to design the properties for the production.

Production Properties

My script note analysis had shown that the properties for The Tempest were relatively minimal. Initially, I envisioned swords and/or knives for the King's entourage, a wine bottle made of tree bark, and food for Caliban and the feast scene. I did not draft any of the properties because I would construct or have one of my students build them under my direct guidance.

I also realized, after several weeks of rehearsals, that other actors would require stage properties to augment their character. For example, because of Ariel's mischievous nature, I decided that she liked to acquire small trinkets from passing ships. She would use the stolen items to help the audience visualize her words: such as the rocking of a powder horn to represent the rocking of the ocean. Adding props, as necessary, during rehearsals is part of the creative process as a director.

Directing

The Tempest was the first full-length play I directed. I had directed several one-act plays in the past, performed extensively, and taken several directing classes. I understood directing theories and concepts, but was not prepared for the cast's character contributions, nor the personal satisfaction produced by the directorial process.

Surprisingly, my experience during the directorial process was the most enjoyable part of the project. During the entire rehearsal process, most of the actors demonstrated focus and commitment toward the project. They arrived for rehearsals in a timely fashion prepared for an evening's work and camaraderie with their fellow actors. Most seemed earnest in their desire to produce the best possible product. There were, however, several instances that tested my fortitude, such as: the male actor, initially cast as Stephano, explaining to me on the first night of rehearsals that he could not perform the role because he was cast in another play, forcing me to make two last minute character changes, and another actor, having recently received a Masters Degree in Directing, did not quite grasp my romantic/comedy concept for the play and expressed to me on several occasions that he felt the

acting should have a more stoic style. But, when dealing with a project of this magnitude, the director simply has to adapt and move forward.

I realized that when taking on a project of this magnitude, a director has to rise to a higher level of confidence. Responsible for the final decisions regarding the play, I felt I must possess a clear vision of my concept and level of quality for which I was striving. By displaying indecisiveness, a director may show weaknesses, which, in turn, may cause a lack of confidence in the cast and crew.

During the entire project, I played my part as the capable leader having the answers to questions that arose concerning the production. I feel that a director should guide a production by thorough organization, securing a responsible technical crew, and adhering to the production schedule, whenever possible, such as: knowing how many pages of blocking can be covered in one evening, making sure the cast and crew are aware of their responsibilities, securing rehearsals properties on time, and scheduling enough time for costume fittings. However, there were several instances when I did not accomplish all that I had planned during a rehearsal and accordingly had to make

slight modifications to the rehearsal schedule or ask the actors if they could stay a little later than usual, which they always agreed to.

Attempting to hold fast to my own rigid standards, and to maintain the production schedule, I moved on to costume design.

Costume Design

The costumes for The Tempest were designed to reflect the period and place in which the play was first produced: 1611 AD, England. My research of the Jacobean (and Elizabethan) period costumes provided inspiration for most of the characters in the play.⁵

There were also three Greek mythological deities and four nymphs, which I designed using research from Greek mythology. The costume designs for Prospero, Ariel, and the half-man, half-fish, Caliban were created from my imagination to reflect their individual character qualities. I also envisioned the actors playing these roles and attempted to integrate their particular personality to the designs. I began my costume designs renderings in

⁵ Batterberry 128-139; Hunnisett 38-127; and Peacock 39-56

September 1999 in order to give the costumer needed time for construction.

My personal costume design style is to first draw six to seven inch sketches of the characters and then enlarge them on a copy machine; I feel more comfortable drawing in a smaller scale. I then copy the designs onto tracing paper and transfer the images to watercolor paper for coloration. By proceeding in this fashion, I do not have any eraser marks on the final product.

When the watercolor renderings were complete (APPENDIX H) I conferred with the costumer regarding my concepts and addressed any questions she had with construction. The costumer did not anticipate any major concerns and we established a date to shop for fabric.

I felt the time spent shopping with the costumer was advantageous, because as the lighting designer I already had a sense of the color medium I was going to use in the lighting instruments. This knowledge allowed me to realize any problems caused by theatrical lighting with fabric choice, such as color or texture. I have observed instances when a fabric, seemingly perfect for a production in normal lighting, changes color and/or texture appearance under

theatrical lighting. The fabric choices were made and purchased by mid-January 2000, just after rehearsals had begun.

Rehearsals

Regular rehearsals began on January 10, 2000. I initially showed the production model to the cast and crew, explaining the traffic patterns of the scenes, also known as "blocking." Earlier, I had made copies of a thumbnail sketch of the floor plan of the set. I used these copies to create the blocking for every page of the script (APPENDIX I). Even though the traffic patterns were set, I wanted to allow the actors latitude for character interpretation through movement. I found that by encouraging the actors to freely adjust their movement within my basic blocking more realism was achieved. These modifications allowed the actors the satisfaction of making considerable contributions within the production.

The rehearsals continued on schedule except in one area. I had not foreseen the struggle of learning the Shakespearean text for the actors. I had originally scheduled the cast to be off-book (know their lines) by January 25th, assuming they would have started memorization

after the first readings. This did not prove to be the case. Many of the actors were off book on schedule. However, the actor playing Prospero, though he had been in several Shakespearean productions, was struggling to remember his 603 lines of text. (Harbage 31) I scheduled four additional personal rehearsals with the actor to assist in overcoming his challenge. I discovered that repetition was the secret to success in this area. I read cue lines for the actor while he spoke his lines. Patience and positive reinforcement during these sessions resulted in triumph over the text. Rather than showing favoritism, I did not insist that all actors be off-book until Prospero was ready. As a result, several of the actors were not completely off-book until February 24th. Though not a major setback, I was enlightened to the difficulties of the Shakespearean language to most new actors.

The same basic technique I used working with Prospero's character that of calm, patience, and positive reinforcement was successful throughout the rehearsal process when dealing with actor's issues. While the rehearsals progressed, I began working on the sound design.

Sound Design

The challenging aspect of the sound design was to musically interpret the lyrics of several songs in the script, since the original music is not extant. Though there was no mention of music in the text, I presumed there was music in the original production. Being an accomplished guitarist and knowing an excellent keyboardist, I decided to score and record the music for the songs myself. For this production I wanted to create an acceptable 'contemporary' score with oriental undertones.

The actress, portraying the sprite, Arial, was of Asian decent and had distinctive Japanese accent. Early in the play, the text reveals that Arial has supernatural powers. I chose to incorporate an Asian feel to the overall sound design to support Arial's character strengths. Because I was performing on my own recordings, I only had to write the chords to the music in order to convey my intent to the keyboardist (APPENDIX J).

The pre-show, intermission and post-show music were reproduced, with permission, from a compact disc (CD) entitled "Soren" by Kokin Gumi. Rather than having several sound mediums, I re-recorded the tapes, CD's, and mini-disc's recordings to one CD. I streamlined the sound cues

in this manner to reduce the likelihood of mistakes during performance playback.

I approached the makeup design process for the project in much the same manner as the sound design. I sidestepped the initial rendering process knowing I would be post rendering individualized makeup application and design for each character.

Makeup Design

During the casting of the show, I recruited the stage manager to take digital images of all who auditioned. After printing the images, I used these digital photographs to contemplate the makeup designs. My script analysis and design concepts led me to decide that most of the makeup would be basically correctional, except for Prospero, Ariel, Caliban, and the actor playing Stephano, who was female playing a male role.

After applying the makeup to the actors, I had an assistant document the entire application process on paper and through digital images. After which, makeup design sheets were created to facilitate accurate and consistent reproductions of the design during production. Full color

photographs were distributed to each actor for visual reference during makeup application (APPENDIX K).

Prospero, Ariel, and Caliban's makeup designs actually occurred to me as I was rendering their costume designs. Prospero, having been exiled on the island for 12 years, took on a shabby, unkempt look. Ariel took on a light, sparkly look to complement the iridescent flesh-toned fabric design of her costume. While Caliban, who was half man and half fish, was designed in a tattered burlap costume and appeared as a green, deformed beast.

Caliban's makeup would require a prosthetic appliance; a process in which the actor's face is cast to produce a bust-type mold, on which oil-base clay is applied and carved to resemble a previously drawn design, and from this a foam latex appliqué is produced. The makeup would require ten appliances for the run of the show and would take an hour to apply each evening. Caliban's makeup was the most time consuming and extensive, but the results were extremely effective.

The actor portraying the male character, Stephano, was female, which was not a problem. But, I wanted her to look more masculine in appearance. I created a latex appliance for her nose and gave her a goatee. Having completed the

makeup designs, it was time to embark upon the lighting design.

Lighting Design

According to Michael Gillette, theatrical lighting is needed for audience visibility, selective focus, modeling, and mood. The lighting designer analyzes the script to establish such things as time of day, motivational light, and mood of each scene.(289) I had already created a model of the set and had drawn a floor plan. As I observed the nightly rehearsals and studied the production model, I attempted to envision the final product. After four weeks of observation, I began by using my education, experience, and imagination to create a light plot.

A light plot, whether formally drafted or loosely drawn, is vital to comprehend the instrument's size, function, positioning, and circuiting. I drafted the lighting plot over a period of several days, estimating that I would require 63 lighting instruments (APPENDIX L). Once drawn, I made three blueprint copies. I divided one of the copies into sections in order to distribute the work evenly among the students. By proceeding in this fashion, I saved a considerable amount of time hanging the

instruments. I did not take the time to produce a color cut list (a list of all the instruments on the lighting plot and the color medium goes with each instrument). Because the theatre department had a considerable stock of color medium (gels), I could simply pull the gels I needed and place an order for those gels not in stock.

Once the lighting instruments were hung and functioning, I made a number of adjustments to the original light plot by hanging several additional instruments to achieve the soft, clean, evenly lighted design I had envisioned. During this same time period, when I was drafting the light plot, I also focused my attention on marketing and producing the programs for the show.

Advertising

I contacted the local newspapers in order to acquire free advertisement for the production: The Press Enterprise, The Hemet News, and the Entertainment Roundup. I was aware that these newspapers reported on projects of interest to the community. The management of all three publications agreed to advertise the production for free.

Additionally, two publications, The Hemet News and Entertainment Roundup, sent journalists to the college to

view a rehearsal and interview the cast and myself. Both correspondents wrote positive evaluations regarding the interviews and of what they had observed (APPENDIX M). Pleased with the response from the publications, I began work on the programs for the show.

I had spoken with the MSJC print shop supervisor, Ms. Holt, about my project and the programs several months earlier. We discussed my concept for the cover: a ship at sea in a storm. I also wanted to include a synopsis of the play and individual pictures of the cast members along with their biographies in the program. Ms. Holt said she would research her extensive morgue of pictures for the cover. She also suggested I take pictures of the cast using a digital camera and word process the actors biographies on a computer program.

I informed the cast that I would need a short biography, which should include: where they attend school, their major, acting experience and hopes for the future. I also informed them that I would be taking photographs on February 2nd, the day the biographies were due.

On the evening of the photo shoot I hung a white sheet on a wall for a background and set up lighting. To save time, I lined up the actors. One by one they stepped in

front of the camera and struck a pose. By using a digital camera, I could show the actors immediate results of their image. If they were not completely satisfied with the picture, I would take several more and let them choose the one they liked best. By doing this, the actors would be pleased with their image in the program.

The photo shoot took forty-five minutes; I only had to take several additional shots of individual actors. I was not so lucky gathering the biographies; it took much longer than anticipated.

Half of the cast submitted their biographies by the 2nd of February. The other half had never written a biography before and needed assistance. I scheduled individual sessions with these actors and guided each through the process. With this done and the computer discs in hand, I returned to the print shop.

Ms. Holt had found two pictures in her morgue, one of a period ship at sea and one of a storm at sea. Using Adobe Photoshop, a computer program, she combined the two images and altered the color image into black and white, creating exactly what I had envisioned for the cover.

Ms. Holt and I also discussed the layout of the program page by page and the types of paper available. I

chose glossy for the cover and plain white for the inside. Ms. Holt said it would take about a week to put together the first draft of the program. She agreed to give me a copy for editing before it went to print.

True to her word, I received the program copy in a little less than one week. I examined the program for errors and to make sure I had not forgotten anyone in the cast or on the volunteer teams. I then passed the copy around to the cast to make sure they were satisfied with their pictures and biographies. There were only a few wording changes to make and the program went back to the print shop for final editing. When Ms. Holt was done with the final edit, she had me look over the program one more time before it went to print. After careful scrutiny, I returned the program to her with much gratitude (APPENDIX N). Extremely satisfied with the programs, I was ready for the implementation phase of the design process.

Implementation

The main stage of the MSJC Theatre became available for set construction on February 21st. The crew and I had already worked many hours fabricating set pieces in the theatre's scene-shop. Now was the time to build the

remaining large set pieces and integrate them with the existing pieces. Once the substructure was complete, all elements had to be covered with muslin fabric.

Some of the fabric could be glued directly to the smaller set pieces and painted to look rock-like. But for the main structure, the crew and I had to sew the fabric on to a chicken wire substrate in order to achieve the look of the rocks I had designed; I wanted natural shadows in the rocks, rather than painted shadows. The process took much longer than anticipated, but the outcome was extremely effective.

As a result of the hard-working volunteer crews and the students of the Stagecraft class, the set was built and painted on schedule. I noticed that as the technical rehearsals neared, the crew's attitude was shifting. The short construction period, and the urgency of completion, had taxed the patience of many of the crewmembers.

During the last days of construction, the crew was tired and some even irritable. I reminded them to think of the "Why" they had established when signing on to the project. I wanted to reinforce the crew's commitment and not lose any to dissention. When time is short and tempers run high the crew also has to be reminded to be extremely

courteous to one another and understand that all involved are feeling the same pressures of opening day. In the last few weeks of the production process, the director has to remain the competent leader in order to insure the cast and crew that all is well and proceeding on schedule: whether this is the case or not.

A director may have reservations about the way the production is progressing, but should never voice them to the cast and crew as they may become discontented and possibly lose confidence in the production and depart. I was aware that time was running out on set construction, but assured the cast and crew that all would be well and through dedication, hard work, and some extra hours on my part the set would be completed on time, which was the case.

CHAPTER FOUR

RESULTS

Introduction

After many late nights and hard work by all who contributed, the production was completed by opening night, the programs had been delivered from the print shop, and the time had come for performances to begin (APPENDIX L).

I had contacted several local high school drama instructors and invited them, and their classes, to a preview performance.

Performance

On the evening of the preview performance, all three hundred and sixty six seats in the theatre were filled and the performance went smoothly. I felt the actors and technicians performed their parts very well. The feedback I received regarding the play from the invited audience was positive. Many of the High School students I spoke with were surprised by how much they enjoyed the production; some had anticipated a boring evening viewing a Shakespearean play. I conveyed the aforementioned information to the actors and crew, which seemed to lighten their spirits and make all their hard work worthwhile.

Tickets for the upcoming performances were selling well. Professor Anderson, who had been in residency at MSJC for over twenty years, informed me early on in the process that, traditionally, a Shakespearean production would draw approximately one hundred to one hundred and fifty people per night, and that information was correct.

The total patronage for five performances was six hundred and twenty one. Ticket cost was \$7 for general admission and \$3 for students and seniors. Each of the cast and crew was given four complementary tickets, which totaled one hundred and twenty tickets.

Financial Summary

The ticket sales amounted to \$2,727, of which \$1,567 were sold to students and seniors, and \$1,160 were sold as general admission. The cost of refreshments had been recovered and my \$1000 estimate for costume fabric was very close. The final tally for fabric was \$997. Set, makeup and lighting budgets had to be adjusted slightly, but remained close to target. The production had paid for itself and made a small profit, which was placed into a fund for student scholarships.

Professor Anderson was pleased with the performance and felt the educational needs of the students had been met during his sabbatical.⁶ I was also satisfied with the outcome of the production and that I had achieved the budgetary goals previously set. While I did have to put in many more hours than anticipated, the project had come to fruition and the time had come for the last phase of the design process: evaluation.

⁶ Anderson, Dennis. Personal interview. 21 March 2000.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

Evaluation

The evaluation stage of the production process is a time for personal honesty and a complete assessment of every phase of the process. (Gillette 32)

In retrospect, I felt I was successful in the commitment, analysis and research phases of the design process of The Tempest. I did, however, have to break some conventions during the incubation and implementation phases.

Reflection

As I was the producer, artistic director, director, production designer, and technical director for this production, I did not have the luxury of an unmitigated incubation period. I should have detached myself from the production completely during that period. But, I did not feel as if I could make a complete departure and still keep everything involved in producing in motion.

However, having total control of the production did allow me the control needed to juxtapose the budgetary considerations and sidestep any design element not

necessary. Unfortunately, having to deal with all aspects of the production did not allow for the type of results that may have come from a production team.

I was satisfied with the selection process of the designs, but realized that additional time in each area of the individual designs may have produced a more effective result. The implementation phase of the project proved to be trying in that I had to work an excessive number of hours in order to complete the construction of the set. While I was not pleased regarding the loss of an excessive amount of sleep during the two weeks prior to opening night, I did not allow any of the volunteers to work more than an eight-hour day; I knew that many of them had homework and other commitments to attend to. The crews would rotate shifts (a typical shift for volunteers was between four and eight hours), but I felt it necessary to oversee all of the construction. I would also stay well into the night after the last crewmember was excused. For me the days began to run into each other. But, the outcome was worthwhile.

I feel that the project's culmination was successful in the sense that all facets of producing, directing, and designing The Tempest were achieved. I was also pleased

that the cast and the play in general were well received by the critics and audiences alike. The Inland Theatre League (ITL), a collective of notable critics in the Inland Empire of Southern California where the show was produced, review many educational and community theatre performances. The ITL awards individuals they feel are outstanding in one aspect or another of a production. Five members of the cast received ITL awards for acting, and I received an award for Artistic and Stage Director (APPENDIX O).

Retrospect

In hindsight, I discovered that one individual could produce, direct, and design a successful university or college production. However, the project requires a tremendous amount of dedication, stamina, education, organization, managerial skills, hard work, and luck.

While I found the project to be extremely challenging and gratifying, I would not be enthusiastic about reproducing the undertaking, or encourage others to do so. I had to force myself to work many long hours and put much of my private life aside while involved in the project. Also, if only one person is in charge of a production and an unforeseen illness or personal tragedy occurs, the

project will come to an abrupt halt. This may cause a monetary loss to the production and disappointment to many of those involved.

If a person is contemplating a similar project, I suggest they give substantial consideration to the time commitment required. They should also be healthy, have their personal life in order, and be able to make spontaneous decisions and be satisfied with the outcome. I have seen too many plays, produced by one person, with low production values. I don't believe anyone should deceive himself or herself into thinking they can do everything involved in producing a major production and achieve a high level of success in all areas. For example, during my production of The Tempest I had to make compromises in the quality of scenic painting due to a lack of personal time and qualified volunteer personnel. I do however feel that with a year of hard work and a lot of volunteer help one person can remain reasonably on schedule, keep within budget, and produce a relatively plausible show.

I was indeed able to produce, direct, and design a major theatrical production at the community college level with a degree of success. But, in my opinion, in order to produce more than one play a year, and have success on a

regular basis, theatrical productions should remain a team process.

APPENDIX A
PRIORITY LIST

- 1) Check other theatre companies in the area. Is anyone else doing this play in March 2000
- 2) Check on audience demographics
- 3) Project approval
- 4) Secure theatrical space and budget
- 5) Secure video production company
- 6) Research and Analyze the play
- 7) Create production schedule,
- 8) Establish Budget
- 9) Secure needed support team (managing, box office, directing, technical, sound, costumes, makeup, hair, lighting, etc.)
- 10) Create audition flyers (start "word of mouth" campaign, post and hand-out in local area)
- 11) Produce an actor's scene chart for direction and costume breakdown.
- 12) Secure advertisements (newspaper, radio, television?)
- 13) Do preliminary designs (all elements)
- 14) Allow time for Incubation and Selection
- 15) Allow time for Selection
- 16) Allow time for Implementation
- 17) Allow time for Evaluation

APPENDIX B
AUDITION FLYER

MT. SAN JACINTO COLLEGE

Presents

WILLIAM SHAKESPEARE'S

THE

TEMPEST

AUDITIONS will be held on

SATURDAY, SEPTEMBER 11, 1999

BETWEEN 10 & 12 AM in the Campus Theatre

Prepared monologues from The Tempest are required

No more than one minute please

Play to be presented in March 2000

For information

Call 909-487-6752 ext. 1573

Director Lorney O'Connor

APPENDIX C
SCRIPT NOTES

The Tempest 2000
Script Notes

The setting is of unit construction. It is an island in the Mediterranean Sea. The time period is flexible, but (?). The play takes place during a two-day period.

Act I, Sc. 1.

A tempestuous noise of thunder and lighting is heard. Enter a Shipmaster and a Boatswain. [We are aboard a large ship, which is carrying the Alonso (King of Naples), his brother Sebastian, Antonio (Propero's brother), Gonzalo (an old honest councilor), Adrian and Fransico (Lords), Ferdinand (the King's son), Trinculo (a jester), Stephano (a drunken sailor), a Master of the ship, a Boatswain, and other Mariners. The storm is a terrible one, high winds and waves, much rocking.]

Enter Mariners. (Optional)

Enter Alonso, Sebastian, Antonio, Ferdinand, Gonzalo, and others.

Gonzalo:his complexion is perfect gallows.
Enter Boatswan

Boatswain: Bring down the topmast! Yare! Lower, lower! Bring her down with the main course. A plague on this howling! (*A cry within*)

Enter Sebastian, Antonio, and Gonzalo.

Boatswain: Work you then. [at this point the Boatswain might hand Antonio a rope or something] {It may be possible to have someone come down a rope out of the 1st AP}
["Staunch" firm or steadfast] ["Whoreson" a bastard]
["Blasphemous" to speak impiously or irreverently of sacred things]

Enter Mariners Wet

Mariners: All lost! To prayers, to prayers! All lost!
(*Exeunt*)

Page 1374

Gonzalo: ...Let's assist them, ...

Gonzalo:....(A confused noise within)

Exit Boatswain [*"Furze" any plant with a leguminous genus, a loe, much-branched, spiny shrub with yellow flowers, common on waste lands in Europe*]

[*"Fain" gladly*] [*"Alay" put to rest*] [*"Welkin" sky*][*"Fraught" involving; attended with; full of*] [*"Betide" to happen; befall; come to. 2 come to pass*] [*"Bootless" without advantage; useless*] [*"Inquisition" act of acquiring*] [*"Holp" help*]

Sabastion and Antonio Exit

Gonzalo Exits

Act I, Sc. 2

Enter Prospero and Miranda

[*"Perfidious" treachery*] [*"Verdure" freshness or greenness*] [*"Beget" 1. To procreate or generate, 2. To cause*] [*"Sans" without*]

[At this point Prospero and Miranda are looking out over the sea and discussing the havoc that was just wreaked by Ariel's mayhem.]

Prospero: ...Lend me thy hand and pluck my magic garment from me. So, lie there my art.....Sit down;....

[When they came to the island, Miranda was only three years old, twelve years has gone by]

Page 1376

Miranda Sleeps

Arial EntersI'd divide and burn in many places:
on the top mast, the yards, and boresprit would I flame
distinctly, Then meet and join. Jove's lightings, the
precursors O'th' dreadful thunderslaps, more
momentary....The fire cracks of sulphurous roaring the most
mighty Neptune seem to besiege and make his bold waves
tremble;

[This last phrase will indicate the storm at the beginning]

Arial:(Referring to Ferninand) In an odd angle of
the isle, and sitting, His arm in the sad knot.

Prospero:...What is the time of day?

Arial: Past the mid season.

Prospero: At least two glasses. The time' twixt six
and now Must be us both be spent most preciously.

Page 1377

[Sycorax, (name not found elsewhere; usually connected
with Greek 'sys', sow, 'korax', which means both raven-
cf.1.322- and curved, hence perhaps *hoop*); envy
malice...she was born in Algiers, where she was banished.
She was a blue-eyed hag]

Prospero: ...Then was this island (Save her son that
she did litter here, A freaked whelp, hag-born) not honored
with a human shape...[Referring to Caliban]

Prospero: Go make thyself like a nymph o' th'
sea....Go take this shape and hither come in't.

Exit Arial

Prospero: Awake , dear heart, awake! [Speaking to Miranda]

Prospero: ...he soes make our fire, Fetch us wood, and serves in offices that profit us. What, ho! Caliban! Speak!

Caliban: (*within*)

Prospero: Come forth I say...Come, thou tortoise!

Enter Ariel like a water nymph.

Enter Caliban

Caliban: I must eat my dinner.....And here you sty me in this hard rock, ...

Page 1378

Prospero: ...Whom stripes may move not kindness [Stripes referring to Lashes]Deservedly confined into this rock...

Prospero: Fetch us fuel...

Caliban: ..It would control my dam's god, Setebos, [Setebos]

Prospero: So, slave; hence! (*Exit Caliban*)

Enter Ferdinand; and Ariel (invisible), playing and singing. [Music for song]

Ariel's Song: Come upon these yellow sands,...*Burden, dispersedly.* Bowgh, wawgh!...

Ferdinand: where should this music be? I' th' air or th' earth? It sounds no more;...This music crept by me upon the waters...No, it begins again.

Ariel's Song: ...*Burden.* Ding Dong. Hark! Now I hear them - Ding Dong bell.

Ferdinand: ...I hear it now above me.

Miranda: I might call him a thing divine; for nothing natural I ever saw so noble.

Prospero: ...I'll free thee within two days for this.

Page 1379

Prospero: ...I'll manacle thy neck and feet together;
Sea water shall thy drink; thy food shall be the fresh-
brook mussels, withered roots, husks wherein the acorn
cradled, Follow.

Ferdinand: *He draws, and is charmed from moving.*

Prospero: ...Put thy sword up, traitor.....For I can
here disarm thee with this stick and make thy weapon drop.

Prospero: Hang not on my garments.....
.....Follow me....*All Exit*

Act II, Sc. 1

Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian,
Francisco, and others.

Page 1380

Gonzalo: Methinks our garments are now as fresh as
when we put them on first in Afric, at the marriage of the
King's fair daughter Claribel to the King of Tunis.

Adrian: Tunis was never graced before with such a
paragon to their queen.

Gonzalo: Not since the widow Dido's time. (*Dido was the
widow of Sychaeus; Aeneas was a widower, having lost his
wife in the fall of Troy. The reasons for Antonio's
amusement, if that is what it is, have not been explained*)

Enter Ariel , (Invisible) playing solemn music.

All sleep except Alonso, Sevastian, and Antonio

Alonso sleeps, Exit Ariel

Antonio: ...Whom I with this obedient steel (three inches of it)

Page 1383

Antonio and Sebastian draw their daggers [at this point the two freeze]

Enter Ariel, (invisible) with music and song.

Ariel: ...Sings in Gonzalo's ear [Music for this number]

Gonzalo: Awakes, then Alonzo awakes

Gonzalo: ...Or that we quit this place. Let's draw our weapons. [all the King's entourage need weapons, daggers]

They all exit.

Act II, Sc.2

Enter Caliban with a burden of wood. A noise of thunder heard. Enter Trinculo: Here's neither bush nor shrub to bear off any weather at all, and another storm brewing: I hear it sing in the wind.....What have we here? A man or a fish? Dead or alive? A fish: he smells like a fish; a very ancient and fishlike smell.;...Legged like a man! And his fins like arms! Thunder Alas, the storm has come again! My best way is to creep under his gabardine: there is no other shelter hereabout. Creeps under Caliban's garment.

Enter Stenphano, singing and holding a bottle in his hand. [Sings a song and then drinks from the bottle. He is already half lit and continues as such throughout]

Page 1384

[Stephano either sits on Caliban or kicks him to make him say his next line]

Stephano:I will give him some relief,...He should taste of my bottle: if he never drunk wine afore...Come on your ways: open your mouth: ...*gives Caliban a drink* ...[Stephano is constantly making Caliban drink] [Stephano gives Trinculo a drink]...*Draws Trinculo out from under the gabardine*

Stephano: Prithee do not turn me about: my stomach is not constant.....by this bottle which I made of the bark of a tree with mine own hands since I was cast ashore.

Page 1385

Caliban:...And I with my long nails will dig thee pignuts,...

Caliban Sings and they all three exit.

Act III, Sc.1.

Enter Ferdinand, bearing a log. ..I must remove some thousands of these logs and pole them up,...[The term "Baseness" refers to morally low; without dignity of sentiment; mean-spirited; selfish; cowardly. The characteristics of an inferior person or thing.]

Enter Miranda; and Prospero (behind, unseen)

Miranda: If you'll sit down, I'll bear your logs the while. Pray give me that: I'll carry it to the pile.and I should do it with much more ease;

Page 1386

Miranda: I am a fool to weep at what I am glad of.

Exit Ferdinand and Miranda

Exit Prospero

Act III, Sc.2

Enter Caliban, Stephano, and Trinculo. [Still Drinking]

Enter Ariel, invisible [Ariel speaks her lines as if they were coming from Trinculo]

Caliban: ...But this thing dare not...[referring to Trinculo]

Page 1387

Stephano strikes Trinculo... Prithee stand further off.

Caliban:...Let us be jocund....["jocund" (jok'end) means to be merry, cheerful, etc.]

Stephano SingsAriel plays the tune on a tabor [a small drum] and pipe

Trinculo: the sound is going away: let's follow it,
...

The three exit following Ariel

Act III, Sc.3

Enter Alonzo, Sebastian, Antonio, Gonzalo, Adrian, Francisco, and Co.

Page 1388

Sebastian: I say tonight. No more. *Solemn and strange music; and Prospero on the top (invisible). Enter several strange Shapes, bringing in a banquet; and dance about it with gentle actions of salutations; and inviting the King and Co. To eat, the depart.*

Gonzalo: wonderful sweet music.

Sebastian: They have left their viands behind. [A "viand" is an article of food]

Thunder and lightning. Enter Ariel, like a harpy; claps his wings upon the table; and with a quaint device the banquet vanishes.

Alonso, Sebastian, and Co. draw swords.

[*"Perdition" means damnation*] [*"Bereft" means deprive*]

Ariel vanishes in thunder; then, to soft music, enter the Shapes again, and dance with mocks and mows, and carrying out the table.

Page 1389

Prospero Exits

Alonzo Exits

Sebastian and Alonzo Exit

All Exit

Enter Prospero, Ferdinand, and Miranda.

[*Hymen is the god of marriage represented as a young man bearing a bridal torch*]

Enter Ariel *Ariel Exits* [*"Abstemious" means abstinence*] [*"Ardor" means warmth of feeling*]

Soft Music. Enter Iris [*"Lea" a tract of open ground*] [*"Fetches" a bean-like seed or fruit of any such plant*] [*"Mead" a meadow*]

Page 1390

Iris: ...Here to this grass-plot, in this very place...

Ceres: ...Hail, many-colored messenger...Who, with thy saffron wings,...["Bosky" woody; covered with bushes. Shady]

Enter Ceres

Enter Juno

Juno and Ceres whisper, and send Iris on employment.
Iris:...["Naiades" one of a class of water nymphs fabled to dwell in and preside over streams and springs.]...With your sledged crowns...come temperate Nymphs, and help celebrate a contract of true love...*Enter certain nymphs* ...You sunburned sicklemen, of August weary...make merry with your rye-straw hats put on....*Enter certain Reapers, properly habited. They join with the Nymphs in a graceful dance; towards the end whereof Prospero starts suddenly and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.*

Prospero: (To the spirits) Well done! Avoid! No More!

Page 1391

Prospero: ...were all spirits and Are melted into air, into thin air...

Exit Ferdinand and Miranda

Enter Ariel ["Goss" spiny plant with yellow flowers]
Ariel Exits

Enter Ariel, loaden with glistering apparel, and Co.

Prospero: Come hang them on this line. (*Prospero and Ariel remain, invisible*) *Enter Caliban, Stephano, and Trinculo, all wet.*

Trinculo: ...look what a wardrobe here is for thee!

Stephano: Be you quiet, monster. Mistress line, is not this my jerkin? (*Takes it down*) [*A "jerkin" is a close-fitting jacket or short coat, as one of leather worn in the 16th and 17th century.*]

Stephano: I thank thee for that jest. Here's a garment for't.There's another garment for't.

Page 1392

A noise of hunters heard, Enter divers Spirits in the shape of dogs and hounds, hunting them about, Prospero and Ariel setting them on.

Caliban , Stephano, and Trinculo are driven out.

Ariel: Hark they roar!

Ariel and Prospero exit.

Enter Prospero in his magic robes, and Ariel.

Prospero: ...How fares the King and's followers?

Ariel: Confined together, in the same fashion as you left them....In the line grove which weather-fends your cell. They cannot budge till your release. The King, his brother, and yours abide all three distracted, and the remainder mourning over them, Brimful of sorrow and dismay; But chiefly him that you termed, sir, the good old Lord Gonzalo. His tears run down his beard like winter's drops from eaves of reeds.

Prospero: ...Go, release them, Ariel....

Ariel: I'll fetch them, sir. (*Exit*)

Prospero:But this rough magic I here abjure; and when I have required some heavenly music (which even now I do)I'll break my staff, bury it certain fathoms in the earth,...

Solemn music. Here enters Ariel before; then Alonso, with a frantic gesture, attended by Gonzalo; Sebastian and Antonio in like manner, attended by Adrian and Francisco.

They all enter the circle, which Prospero had made, and there stand charmed; which Prospero observing, speaks.

[Prospero speaks to the Co. And] ...the charms dissolves apace...[the Co start to awaken from the spell...slowly]

Page 1394

Prospero: ...Ariel, Fetch me the hat and rapier in my cell. I will discace me, and myself present as I was sometime Milan...

Ariel exits and returns immediately. She then sings a song and helps to attire Prospero

Antonio: ...How thou hast met us here, who three hours since were wracked upon this shore...

Prospero: ...This cell's my court....

Page 1394

Prospero discovers Ferdinand and Miranda playing at chess.

Alonzo: What is this maid with whom thou wast at play? Your eld'st acquaintance cannot be three hours...

Enter Ariel, with the Master and Boatswain amazedly following

Prospero: ...Set Caliban and his companions free. Untie the spell. Exit Ariel.

Page 1395

Enter Ariel, driving in Caliban, Stephano, and Trinculo, in their stolen apparel. [Caragio, Bully monster, coragio?????]

Exit Caliban, Stephano, and Trinculo.

Exit Omnes

Epilogue spoken by Prospero and Exit THE END

APPENDIX D
PRODUCTION SCHEDULE

PRODUCTION SCHEDULE "THE TEMPEST"											
AUGUST		SEPTEMBER		OCTOBER		NOVEMBER		DECEMBER		JANUARY	
10th		11th		18th		19th		29th		01st	
REHEARSALS		REHEARSALS		REHEARSALS		REHEARSALS		REHEARSALS		REHEARSALS	

APPENDIX E
REHEARSAL SCHEDULE

The Tempest *Rehearsal Schedule*

Nov. 16, 1999.....(Costume Measurements)....Read Through...6:30
 Dec. 29, 1999.....(Costume Measurements)....Read Through...6:30

 Jan. 10, 2000.....Block Act I.....7:00—10:00
 Jan. 11.....Block Act II.....7:00—10:00
 Jan. 13.....Block Act III.....7:00—10:00

 Jan. 17.....(Holiday).....No Rehearsal
 Jan. 18.....Block Act IV....7:00—10:00
 Jan. 20.....Block Act V.....7:10—10:00

 Jan. 24.....Run Show.....7:00—10:00
 Jan. 25.....**Off-Book**.....Run and Work Act I....7:00—10:00
 Jan. 27.....Run and Work Act II....7:00—10:00

 Jan. 31.....Run and Work Act III..7:00—10:00
 Feb. 1.....Run and Work Act IV..7:00—10:00
 Feb. 3.....Run and Work Act V....7:00—10:00

 Feb. 7.....Run Through.....7:00—10:00
 Feb. 8.....Problem Solving.....7:00—10:00
 Feb. 10.....Work Dance Number...7:00—10:00

 Feb. 14.....(Shenanigans Night)... Run Through.....7:00—10:00
 Feb. 15.....Run Through.....7:00—10:00
 Feb. 17.....(Symphony).....No Rehearsal

 Feb. 21.....(Holiday).....No Rehearsal
 Feb. 22.....Run Through...With Makeup.....6:30—10:00
 Feb. 24.....Run Through.....7:00—10:00

Feb. 25.....	Dry Tech.....	Tech Crew Only.....	6:00—9:00
Feb. 28.....	Run Through.....		7:00—10:00
Feb. 29.....	Run Through.....		7:00—10:00
Mar. 2...	Costume and Makeup.....	Run Through.....	6:30—10:00
Mar. 3.....	Dry Tech..	TBA.....	6:00—9:00
Mar. 4.....	Saturday Tech.....		9:00AM—2:00PM
Mar. 6.....	Full Run...Makeup and Costume..		6:30—10:00
Mar. 7.....	Full Run...Makeup and Costume..		6:30—10:00
Mar. 8.....	TBA.....Full Run...Makeup and Costume..		6:30—10:00
Mar. 9.....	Preview Performance.....		6:30—10:00
Mar. 10.....	Performance.....		6:30—10:00
Mar. 11.....	Performance.....		6:30—10:00
Mar. 16.....	Pick-up Rehearsal.....		6:30—10:00
Mar. 17.....	Performance.....		6:30—10:00
Mar. 18.....	Performance.....		6:30—10:00
Mar. 19.....	Performance.....		1:30—5:00

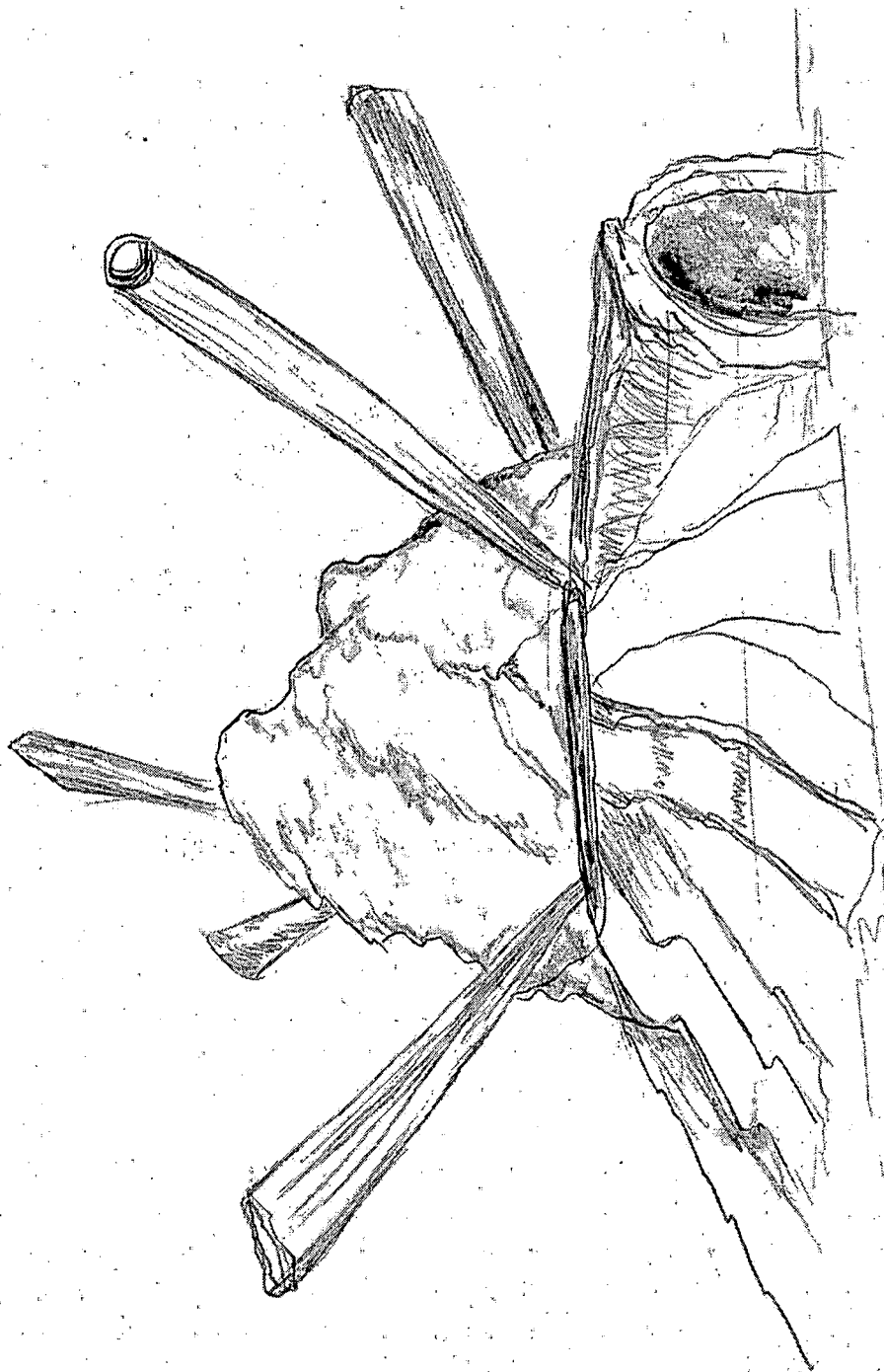
The "Classical Theatre Company" is just what it says, "A Company". While you will not be required to attend every rehearsal, I would hope that you will want to attend all rehearsals to observe the process of putting together a Shakespearean production. I will attempt to adhere to the rehearsal schedule as closely as possible; changes may arise. I will inform the cast of any changes as early as possible.

The Inland Theatre League awards banquet is normally in February on a Monday or Tuesday night. I will cancel the rehearsal on that evening and I hope you will all join me in attending.

Director.....Lorney O'Connor

Phone Number...(909) 487-6752 ext.1573

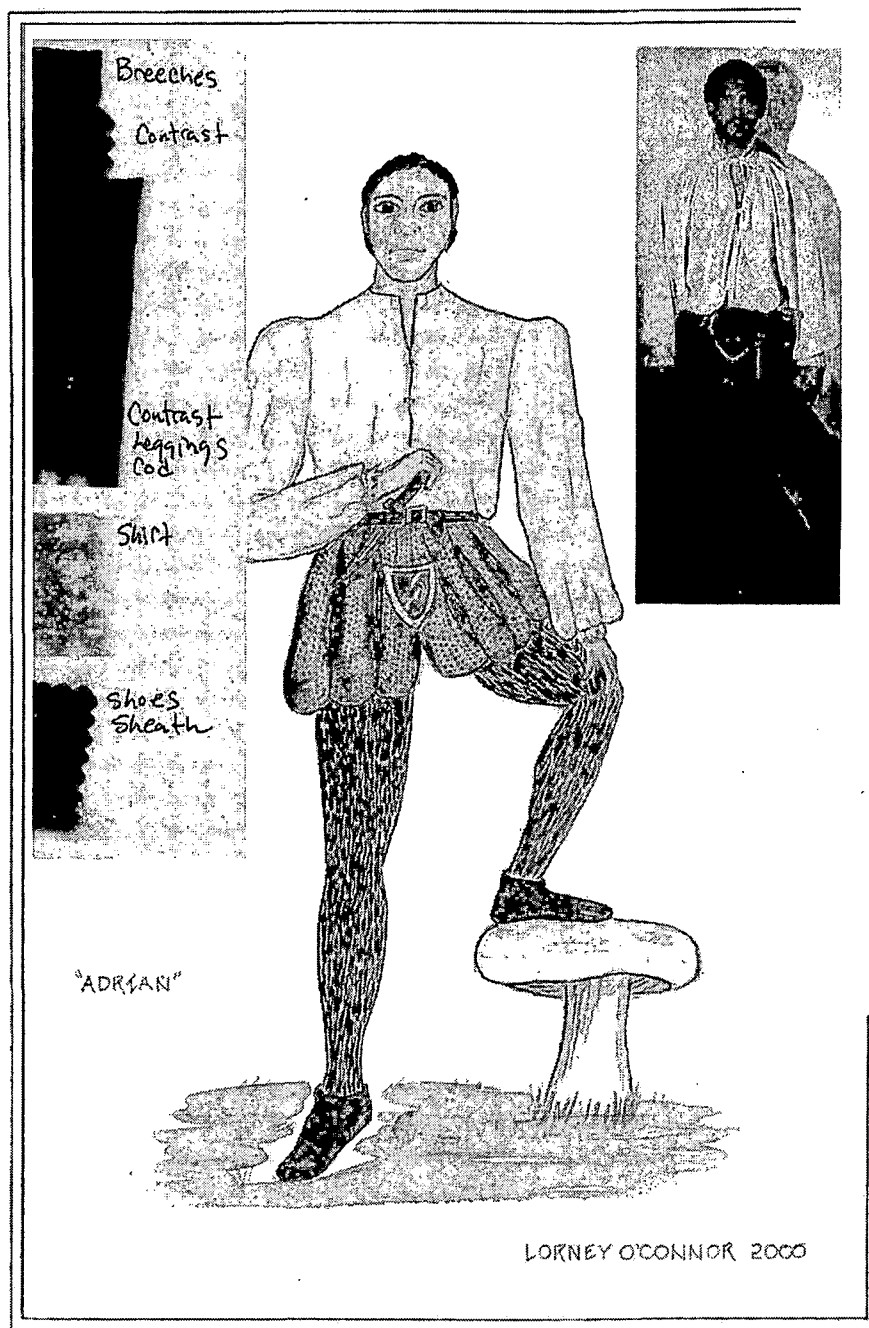
APPENDIX F
SET DRAWING



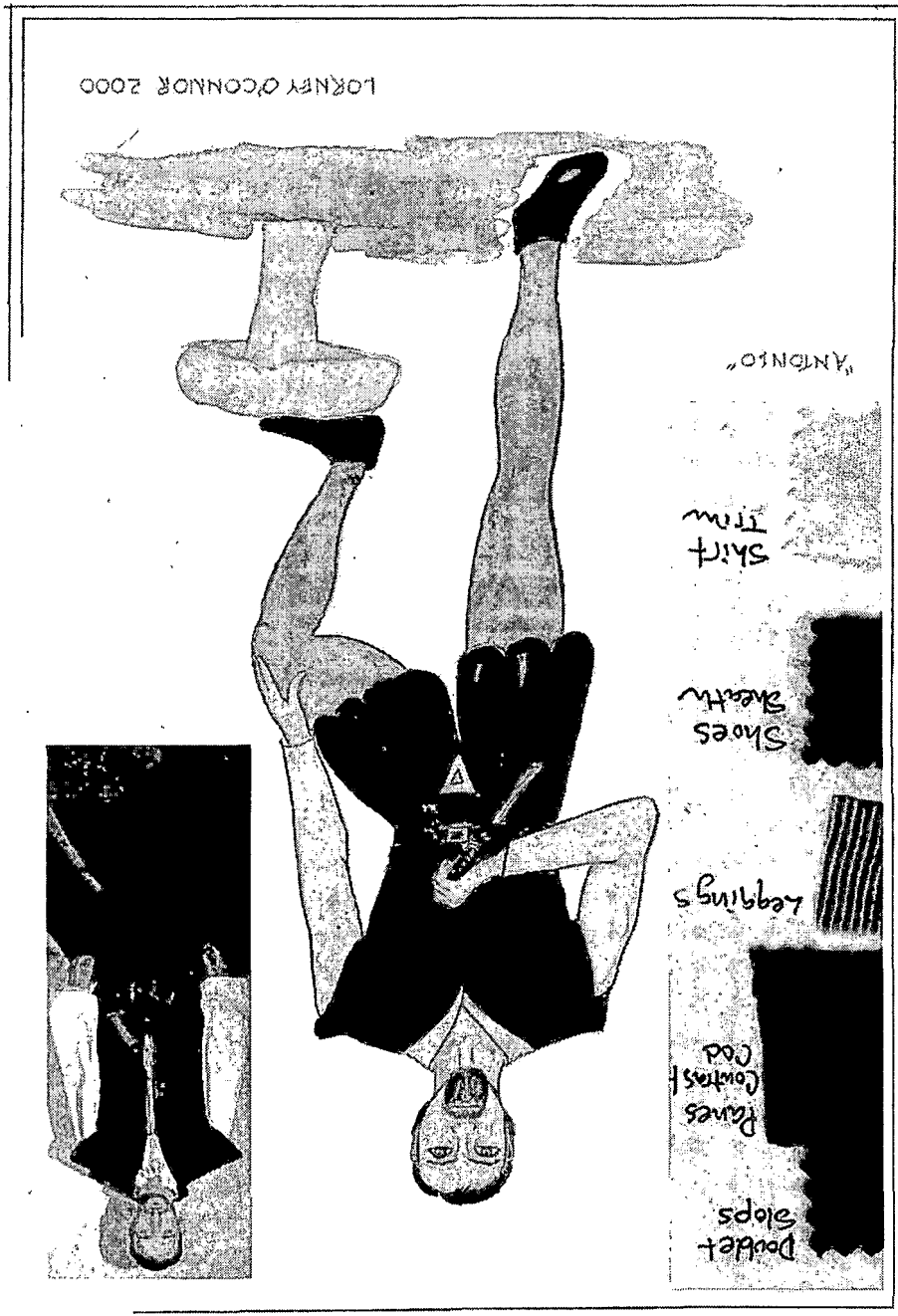
APPENDIX G
DESIGN AND PRODUCTION MODEL



APPENDIX H
COSTUME DESIGNS

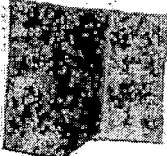






THE TEMPEST

Ariel (an airy spirit)



Baby soft
sues

Delicate tulle's and baby soft sues

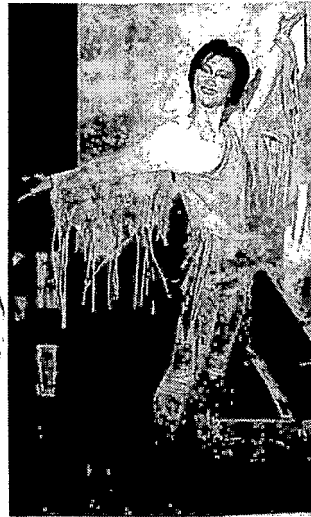


Fairy pose
Darker one
sues



Alone
fabric

Red



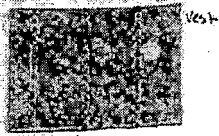
"ARIEL"



LORNEY O'CONNOR 2000

THE TEMPEST

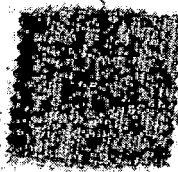
Boatswain



Vest



Breeche
Ht
Red



Vest
Hanging

BOATSWAIN



LORNEY O'CONNOR 2000

THE TEMPEST



underdress
(Dyed Golden)



Doric
Peplus



Fabric Drape
(Mia/Hampton)

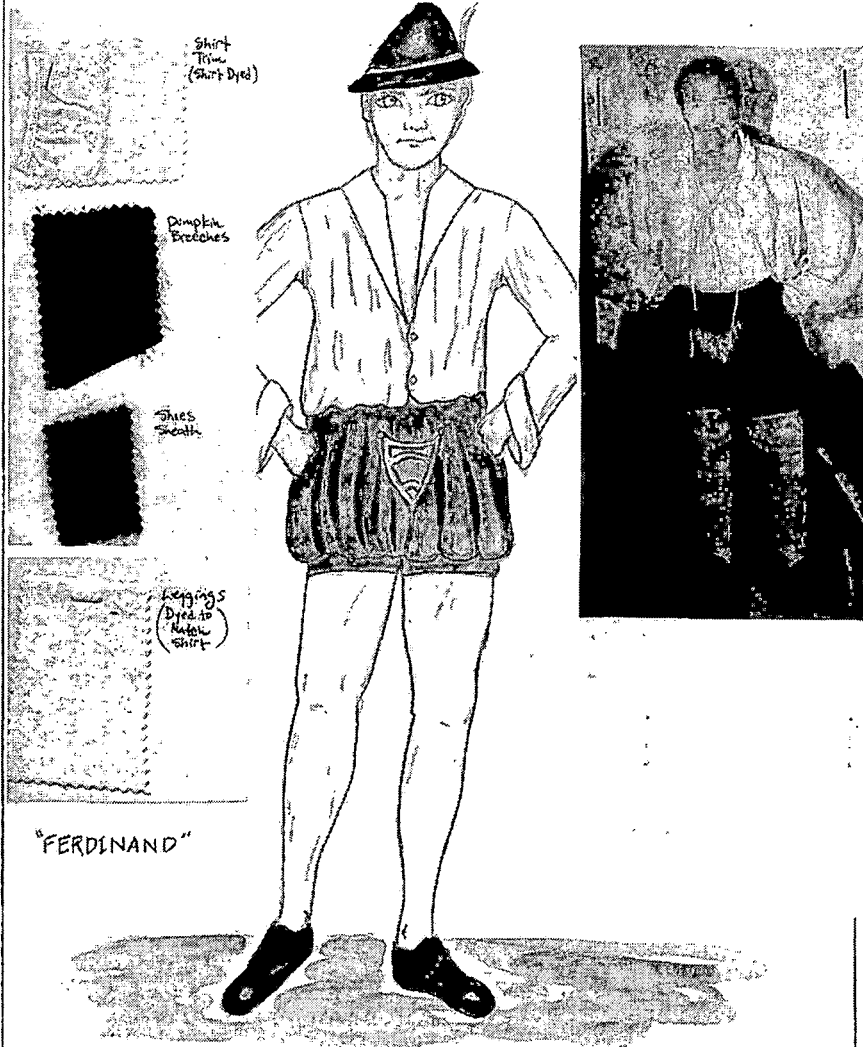


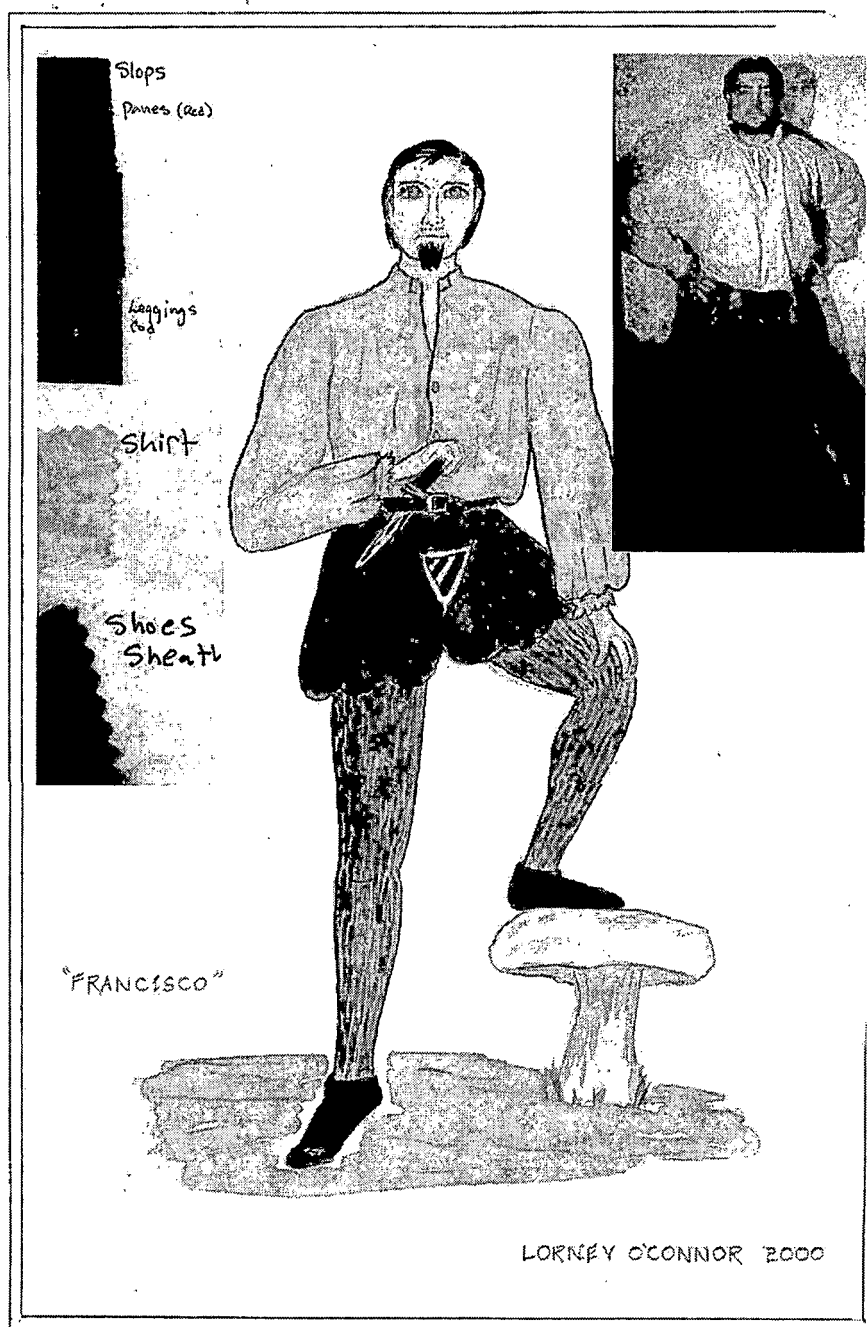
"CERES"

LORNEY O'CONNOR 2000 :

THE TEMPEST

Ferdinand (son of king)

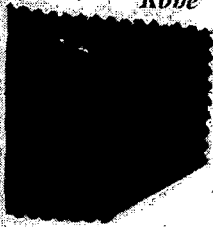




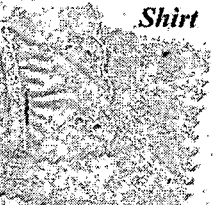
THE TEMPEST

Gonzalo (counselor)

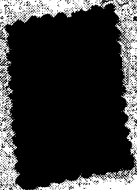
Robe



Shirt



Shoes



GONZALO



LORNEY O'CONNOR 2000

THE TEMPEST



"IRIS"



Iris (Rainbow)

Body suit
(life printed)

Headband

LORNEY O'CONNOR 2000

Underdress
Dyed? Blue?

Doric Peplos
(Dress)

From the
Peplos
Collection

"Juno"



DORNEY O'CONNOR 2000

Nymphs/Harpie

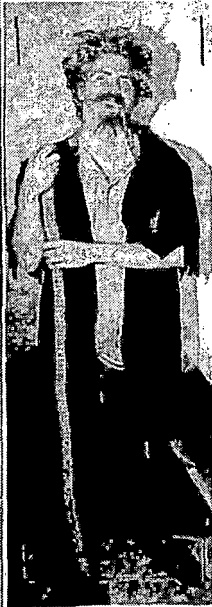
Done
Peplus

Cowl

"NYMPHS"

LORNEY O'CONNOR 2000

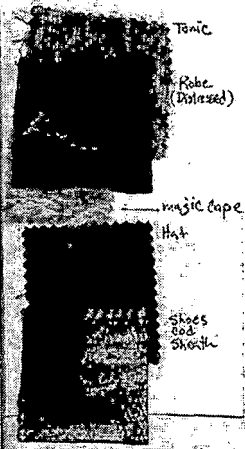
THE TEMPEST



"PROSPERO"



Prospero (Right Dite of Alkan)



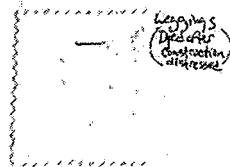
Tonic

Robe
(Disseid)

magic cape

hat

shoes
and
shawl

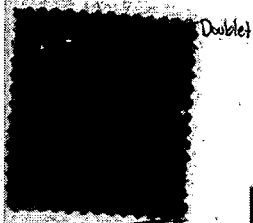


Keeping's
Dreadful
Construction
addressed

LORNEY O'CONNOR 2000

THE TEMPEST

Sebastian (Kings Bro)

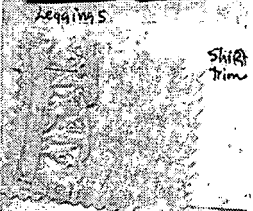


Doublet



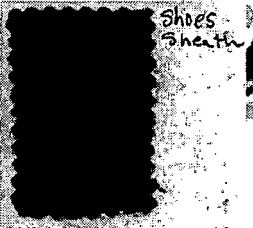
Panes

Slops

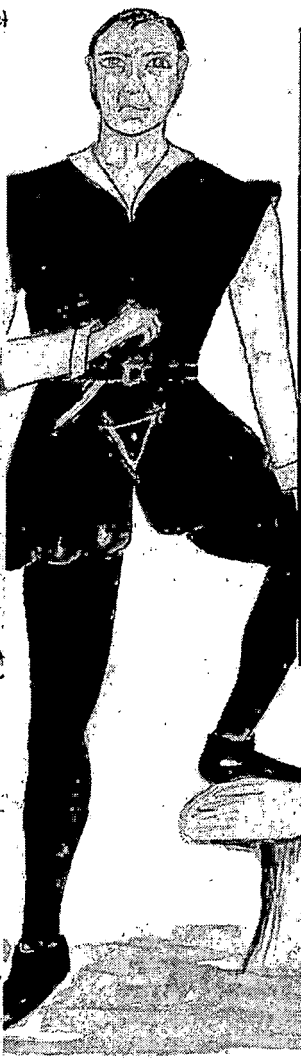


Leggings

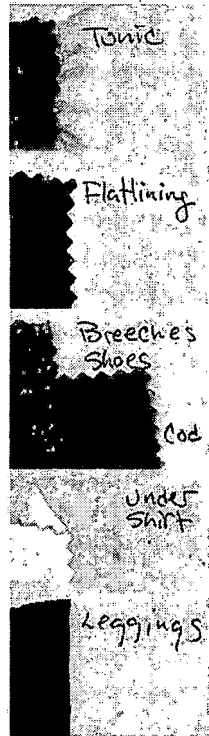
Skirt
Trim



Shoes
Sheath



LORNEY O'CONNOR 2000



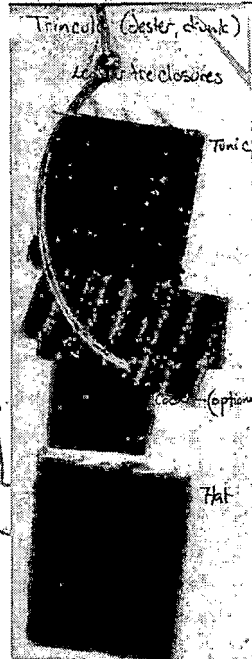
"STEPHANO"

LORNEY O'CONNOR 2000

THE TEMPEST



"TRINCULO"



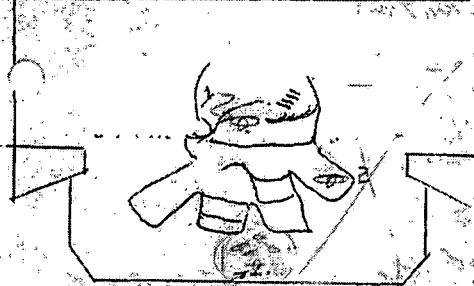
LORNEY O'CONNOR 2000

APPENDIX I

BLOCKING

ACT I SC 2 PAGE 2-3 TEMPEST 2000

LINE 52 (CONTINUED)



ACT I SC 1 PAGE 1 OF 4

LINE ALTERNATIVE

NOTE: ROCK CLOUDS
2 APPEARS
TREES SPREAD
GO TEMPEST
FROM 2 (ON STB)

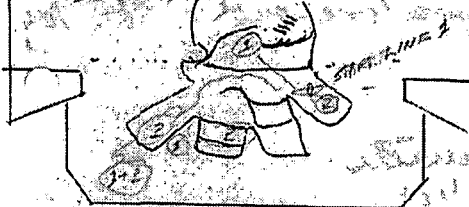
LIGHTS UP ON CREW
NOTE 1 OVER



ACT I SC 2 PAGE 3

LINE MOVE ON "TIG TIME"

NOTE: MASA LIGHT CHANGE
LUNG TO HANDED ROOM BARNENT
PLACE IN ROCK FOR BOOK
2 SPEED ON KAMP

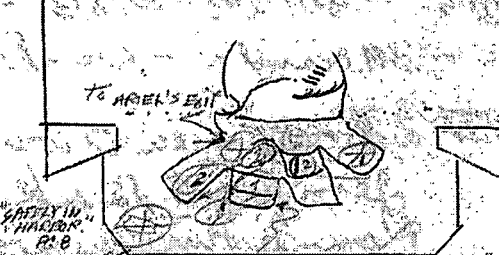


By "TIG TIME" by PG 1

ACT I SC 2 PAGE 4

LINE ENTER ARIEL

NOTE: (PANEL) PAGE 7+8

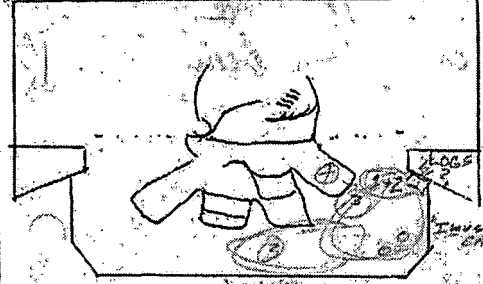


FASTLY IN
HARBOR
R.B.
POINTS CLAY

PG 8+9 "HUMOROUS MOODY"

ACT I SC 2 PAGE 10

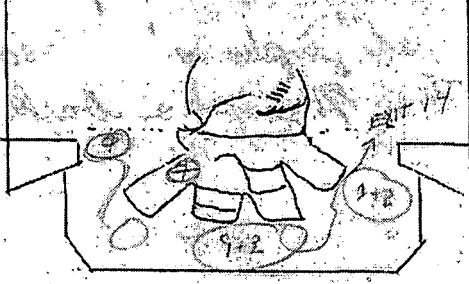
LINE GRIFFIN'S ENTRANCE



OFF 10

ACT I SC 2 PAGE 11

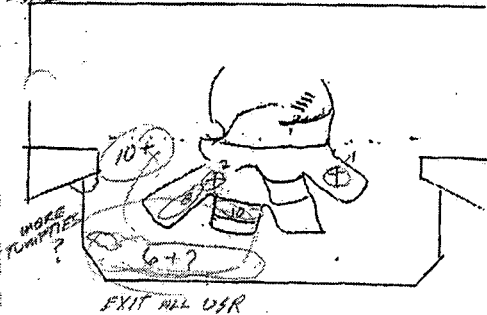
LINE FERDINAND ENTERS



EXIT 14

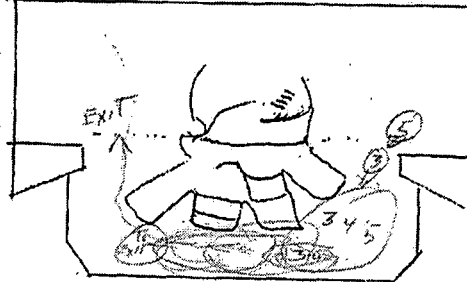
ACT II SC 1 PAGE 14-15 TEMPEST 2000 2 of 4

LINE



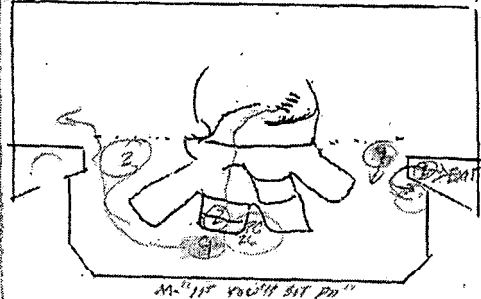
ACT II SC 2 PAGE 22-25

LINE



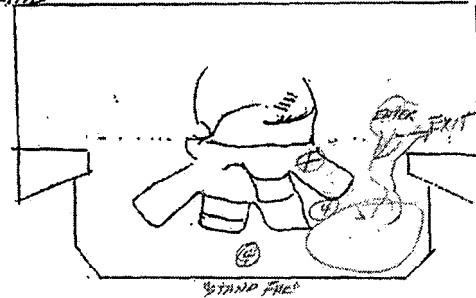
ACT II SC 2 PAGE 25-28

LINE



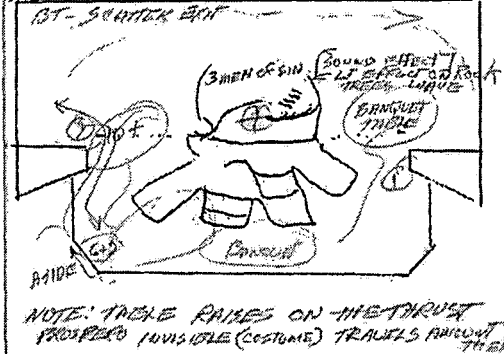
ACT II SC 2 PAGE 28-30

LINE



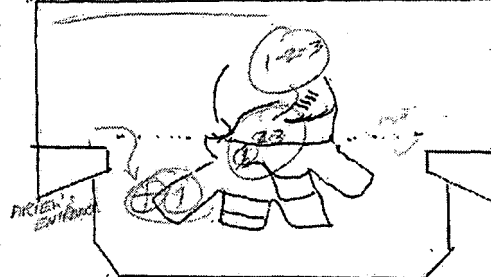
ACT II SC 3 PAGE 30-33

LINE

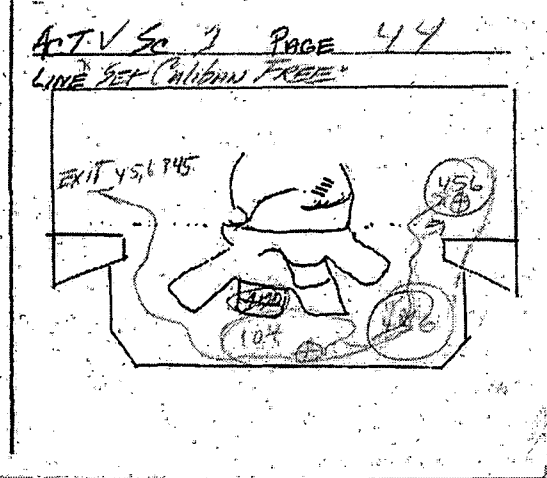
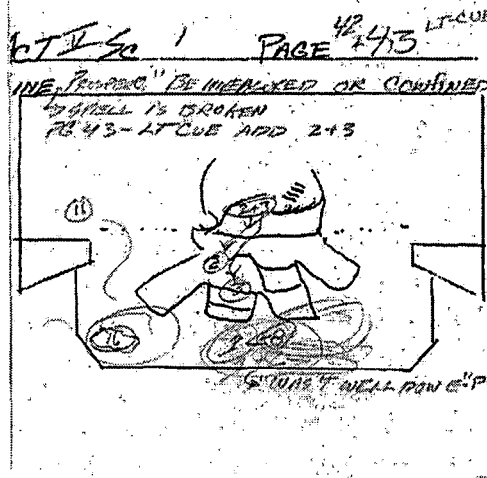
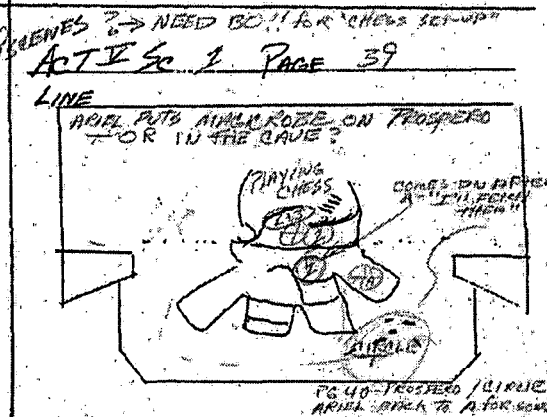
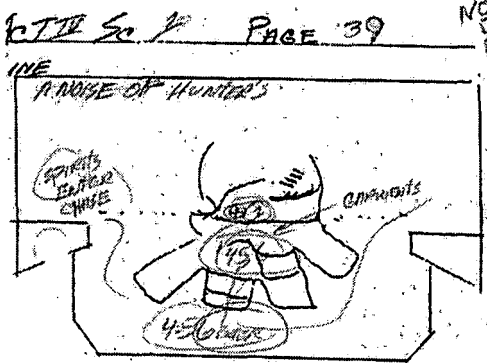
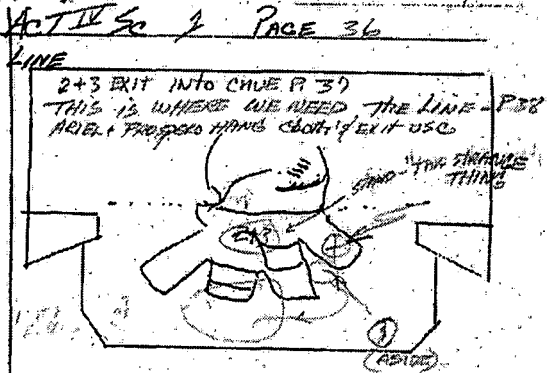
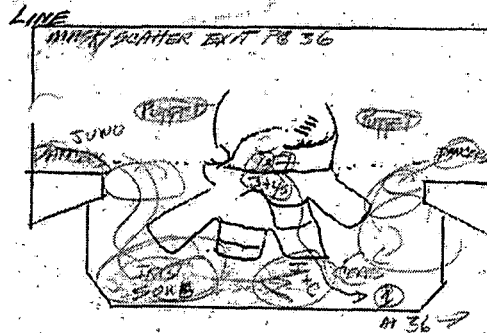


ACT II SC 1 PAGE 33+34

LINE



ACT IV SC 1 PAGE 34 TEMPEST 2000 3 of 4



ACT IV SC 2 PAGE 46 TEMPEST 2000 4 of 4

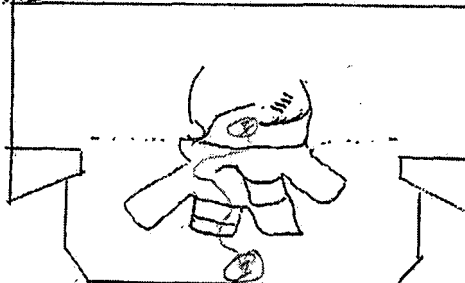
LINE P-"TINY POOR CELL..."



PROPERO FOLLOWS POT TO
TOP STEP

ACT IV SC 2 PAGE 46

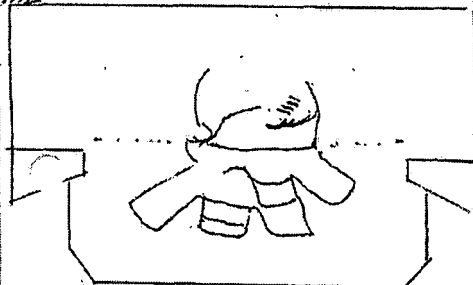
LINE EPILOGUE



ON - LAST LINE - AUDIENCE APPLAUSE BRINGS
BACK MAGIC - THREE STRAIGHT
ROLL-BLows

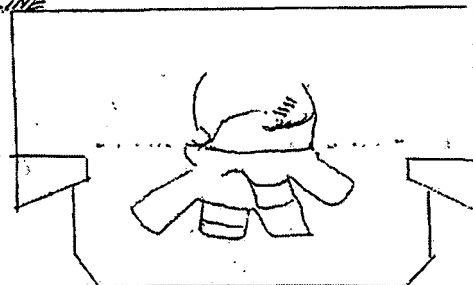
ACT SC PAGE

LINE



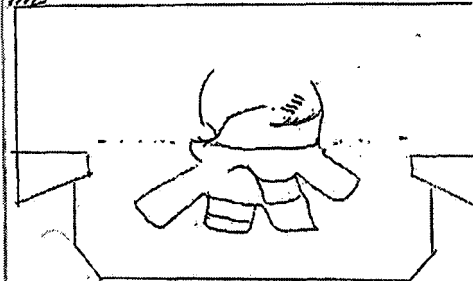
ACT SC PAGE

LINE



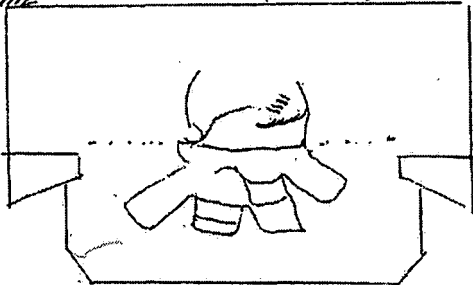
ACT SC PAGE

LINE



ACT SC PAGE

LINE



APPENDIX J
SONG CHORDS

Ariel's 1st Song

Page 1378

(D[#] Finger Roll All) (D^{#5})
Come on to these yellow sands,

(D^{#5}) (D^{#5})
And then take hands.

(D^{#5}) (D⁵)
Curtsied when you have and kissed,

(D^{#5}) (D[#])
The wild waves whist,

(G^m) (D^m)
Foot it featly here and there;

(C^m) (D^m)
And, sweet sprites, the burden bear,

(C^m) (D^m)
Hark, hark! Bowgh, wawgh!

(C^m) (D^m)
The watchdogs bark.

(D^{#5}) (D⁵)
Hark, hark! I hear

(D^{#5}) (D⁵)
The strain of strutting chanticleer

(C^m) (D^m)
Cry cock - a - diddle - -dowe.

(C^m) (D^m)
Cry cock - a - diddle - -dowe.

Ariel's 2nd Song

Page 1378

(D Finger Roll All Chords) (C)

Full fathom five thy father lies;

(G)

(D)

Of his bones are coral made;

(C)

Those are pearls that were his eyes;

(G)

(D)

Nothing of him that doth fade

(C)

(D)

But doth suffer a sea - change

(C)

(D)

Into something rich and strange.

(G)

(D)

Sea nymphs hourly ring his knell:

(C)

(G)

(D)

Ding - dong dell

(D)

(C)

Hark! Now I hear them

(C)

(G)

(D)

Ding - dong dell

Ariel's 3rd Song

Page 1383

(G Finger Roll All)
While you here do snoring lie,

(E^m)
Open - eyed conspiracy

His time doth take.

(A^m)
If of life you keep a care,

(A^m)
Awake, awake!

(E^m)
Shake off slumber and beware.

Caliban's Song

Page 1385

(B 'Lead On Top')

No more dams I'll make for fish,

Nor fetch in firing

At requiring,

Nor scrape trenchering, nor wash dish.

'Ban,' Ban, Ca - Caliban

Has a new master : got a new man,

Freedom, high - day! High - day, freedom!
High - day, high - day

(A)

Freedom, high - day! Highday.

(B)

'Ban,' Ban, Ca - Caliban

Has a new master : got a new man,

Ariel's 4th Song

Page 1394

(G Finger Roll All Chords) (D) (G)
Where the bee sucks, there suck I;

(D) (G)
In a cow slip's bell I lie;

(D) (G)
There I couch when owls do cry.

(D) (G)
On the bat's back I do fly

((D)
After summer merrily.

(G)
Merrily, merrily shall I live now

(D) (G)
Under the blossom that hangs on the
bough.

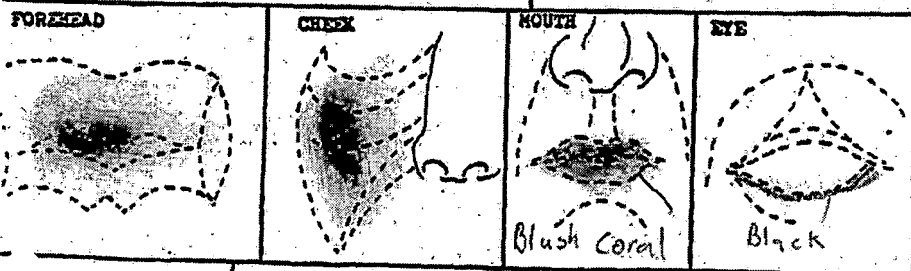
APPENDIX K
MAKEUP DESIGNS



THEATRE ARTS
MAKE-UP



Adrian



Ben NYE

POWDER:

HAIR & BEARD:

HADDOES:

HIGHLIGHTS:

SPECIAL:



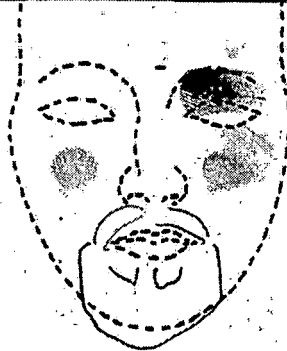
TREATS ARE
MAKE-

EST.

20

NO. 3 AG
3W FROW
BEARD: B

HTB



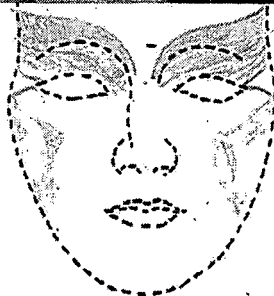
Alonzo



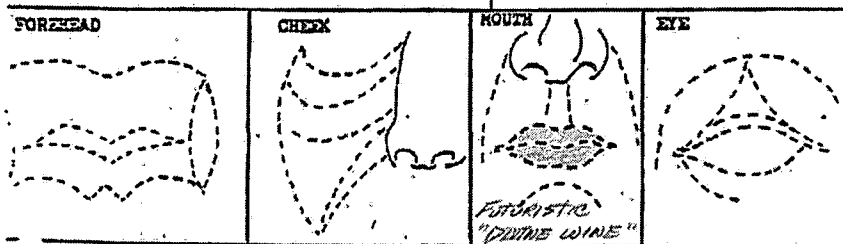
FOREHEAD	CHEEK	MOUTH	EYE
POWDER:	POWDER:	HAIR & BEARD:	
	NEUTRAL	BROWN	
SHADOWS:	HIGHLIGHTS:	SPECIAL:	
BROWN	WHITE		



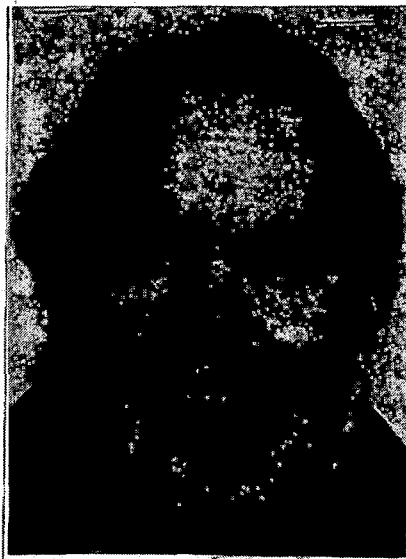
THEATRE ARTS D
MAKE-UP
EMEREST
L
INVESTIGATE H



Ariel



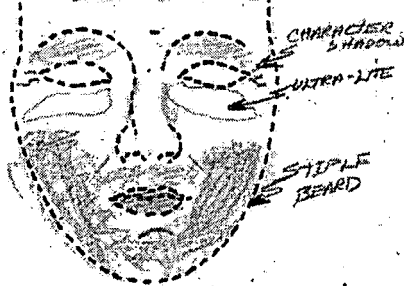
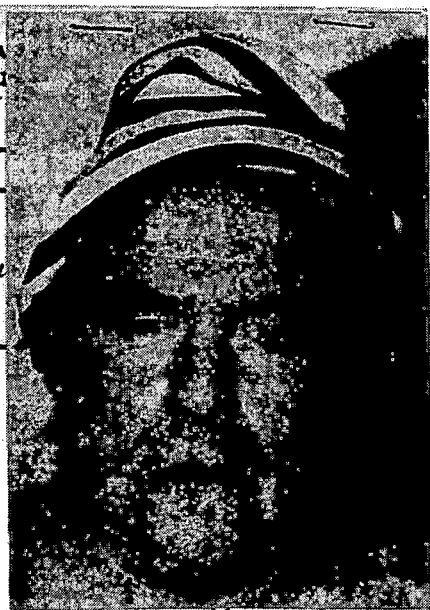
FOUNDATION ESDALITE "LUCIDITY"	POWDER: DOUBLE WHITE LIGHT MEDIUM "INTERCITY"	HAIR & BEARD:
SHADOWS: PURPLE "WORLD GIRL"	HIGHLIGHTS: BLUE "Cosmic Blue"	SPECIAL: GLITTER ON EYE COLORS



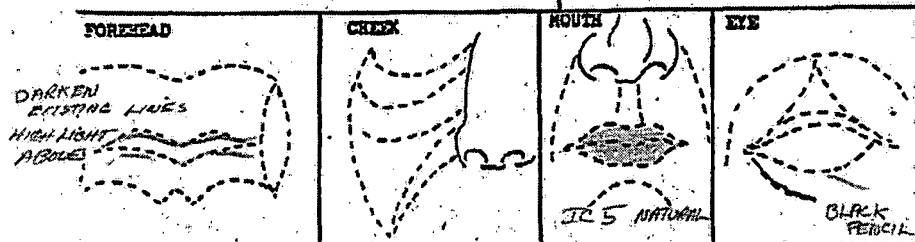
THEATRE ARTS DEPT
MAKE-UP CHART

TEMPEST

*OLD SAILOR -
EXPERIENCE - MAN*



Boatswain



FOUNDATION
BEN NYE
ISK 101/12

SHADOWS:
C4 & 3
CHARACTER

POWDER:
TRANSLUCENT
W/ WHITE SEALER

HIGHLIGHTS:
C40
ULTRA LIGHT

HAIR & BEARD: STIPPLE BEARD
ULTRA LIGHT WHITE + C1 29 BLACK

SPECIAL:
LONG HAIR (NATURAL)

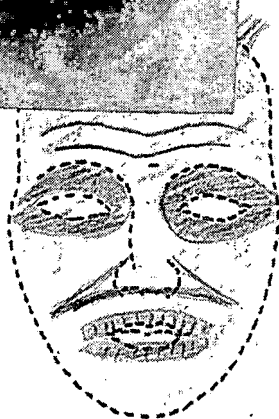


THEATRE ARTS DEPT
MAKE-UP CHAIR

TEMPEST

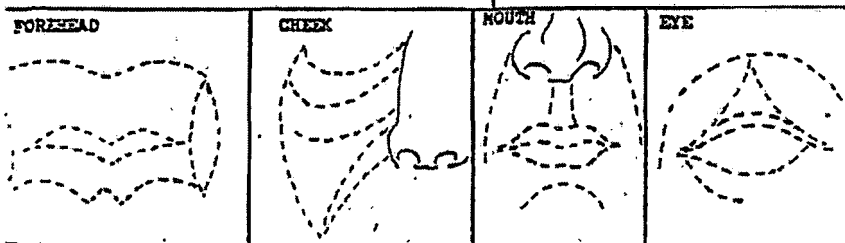
3AN

A DEFORMED



GREEN BELOW
COSTUME LINE

Caliban



FOUNDATION
KRYLON "MEDIUM
GREEN"

POWDER:
NA

HAIR & BEARD:
BROWN CREPE

SHADOWS:
BLACK

HIGHLIGHTS:

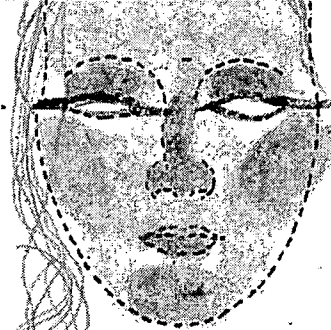
SPECIAL:
FULL FACE PROSTHETIC
BALD CAP



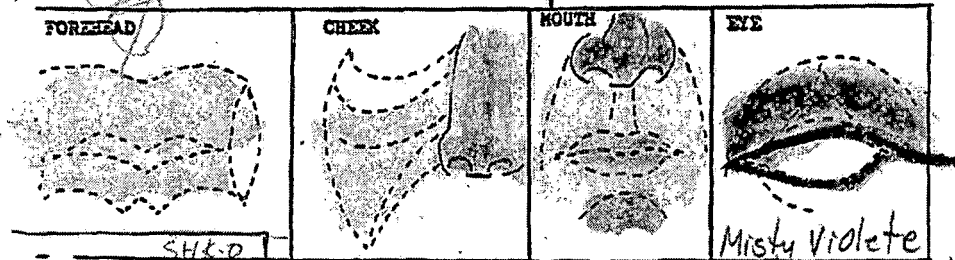
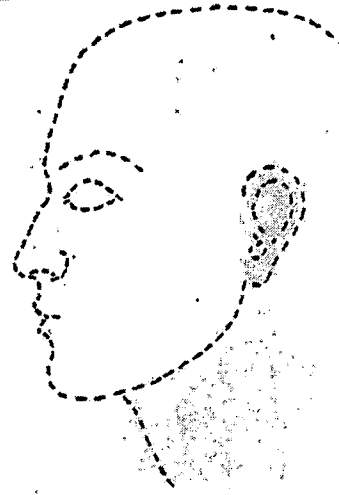
MAKE-UP



st.
less of the
Seal M



Ceres



Base: Shinsei Ivory + NK-3 Bisotie	POWDER: Aztec Gold (Lumière)	HAIR & BEARD: In a braid on L side (Front)
HADGUS: Ben Nye: Fireworks Fantasy Lipson	HIGHLIGHTS:	SPECIAL: Tatto on Ankle, cover up with Total Conceal - All Palette NK-11

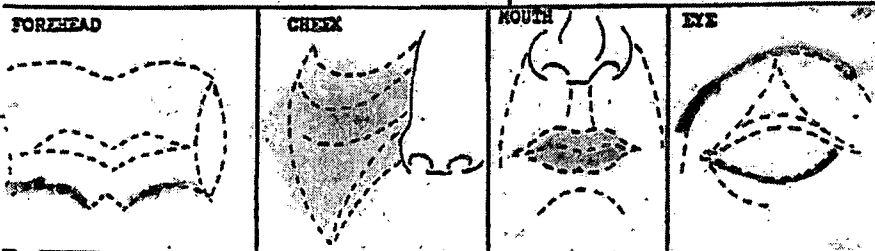


THEATRE ARTS
MAKE-UP

mprest.
nd



Ferdinand



Foundation
Ben Nye L-5 tan lot

POWDER:

HAIR & BEARD:

NA

SHADOWS:

HIGHLIGHTS:

SPECIAL: BEN NYE
TRY CHEEK ROUGE
DR-7 CORAL

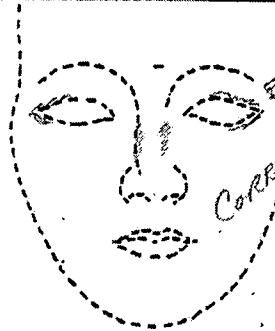


THEATRE ARTS
MAKE-UP

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200

- a little

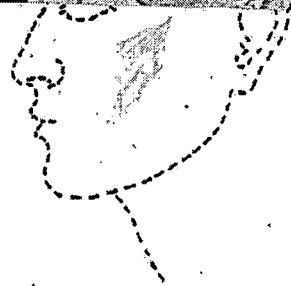


EYE LINER
Don't outline
EVER
CORRECTIVE

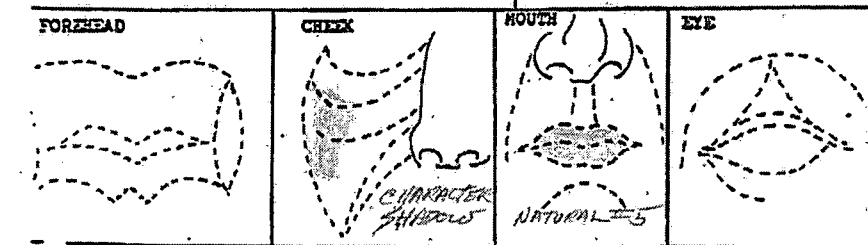


Francisco

FOREHEAD	CHEEK	MOUTH	EYE
	POWDER: <i>TRANS PULCERANT</i>	HAIR & BEARD:	
SHADOWS:	HIGHLIGHTS:	SPECIAL: <i>SHOCK HAIR BACK</i>	



Gonzalo



FOUNDATION
OLIVE TAN
REAL NYE
SHADOWS:

POWDER:
MAYFACTOR
TRANSPARENT
HIGHLIGHTS:
CLOWN
WHITE

HAIR & BEARD:
DARKEN BEARD WITH PENCIL (BROWN)
SPECIAL:



THEATRE ARTS
MAKE-UP

Tempest.

Deity/Godde



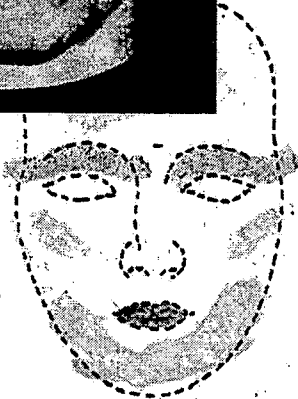
Fair
F

Eyes

clear glitter

mouth - true
red
LC 8

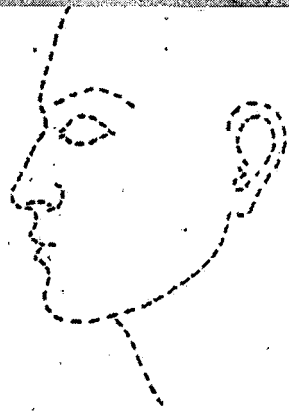
cheeks - persimmon
LV 15



Juno

FOREHEAD	CHEEK persimmon	MOUTH	EYE cosmic violet
		true red	clear glitter

	POWDER:	HAIR & BEARD:
HADDS:	HIGHLIGHTS:	SPECIAL:



THEATRE ARTS
MAKE-UP

mpst.

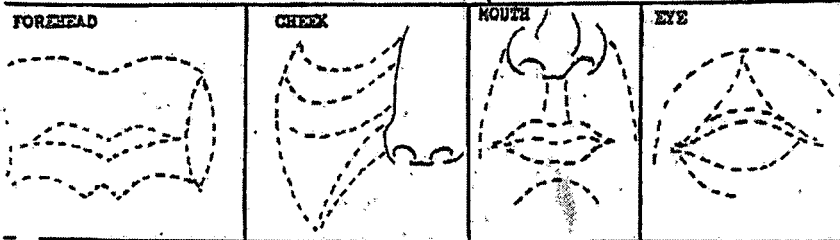
Eye brow
Pencil → Ben
Nye: Dark
Brown

Eye Liner:
Charcoal
Brown 22

Rouge,
Ben Nye:
Dusty Pink

Lips: Port 23

Miranda



POWDER: Ben Nye:
Fair
Translucent Powder

HAIR & BEARD:

SHADOWS:

Shadow → Ben Nye
Olive: Fair/
Medium

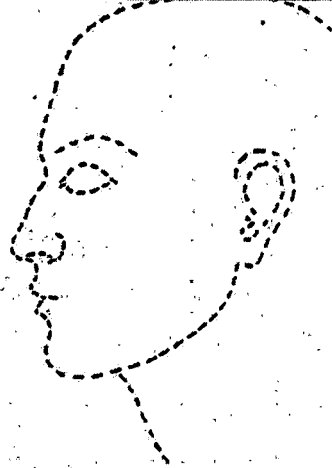
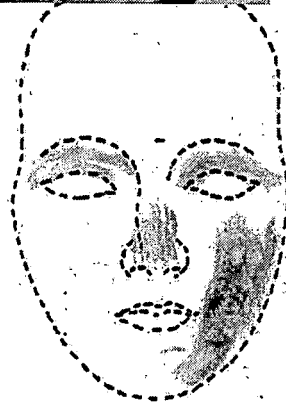
HIGHLIGHTS:

SPECIAL:



THEATRE ARTS
MAKE-UP

repest

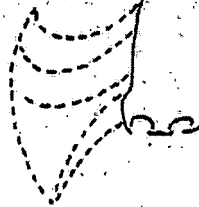


Nymph

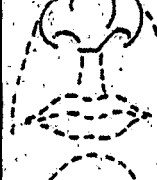
FOREHEAD



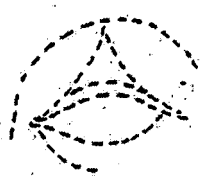
CHEEK



MOUTH



EYE



foundation + 1/32 time
pt. green
Benlye ultra fair
SADGAS: *Cosmic*
dark blue LU 12
— *Cosmic* LU 17

POWDER:

HIGHLIGHTS: *eyes*
dark brown eye line
LU 2 aqua glitter

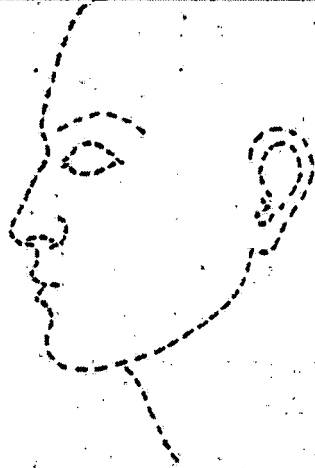
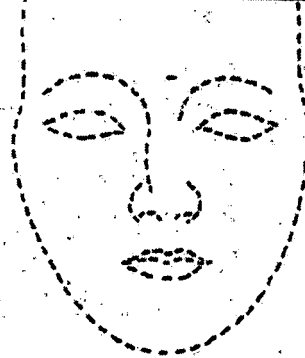
HAIR & BEARD:

SPECIAL:

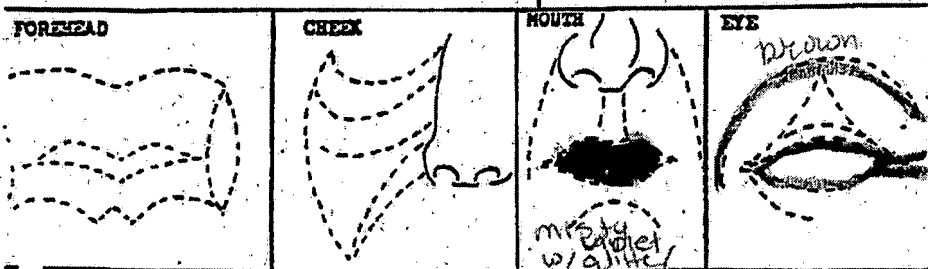


MAKE-UP

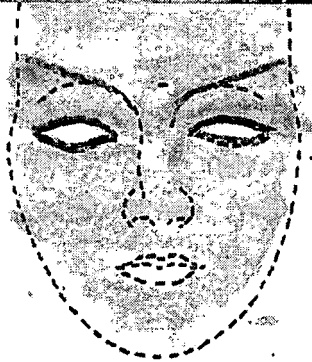
most



Nymph



<p>HAIR:</p> <p>chromatic blue</p>	<p>POWDER: foundation</p> <p>hair mix w/ lime green</p> <p>HIGHLIGHTS:</p>	<p>HAIR & BEARD: half-up flowers</p> <p>SPECIAL: eyeliner</p>
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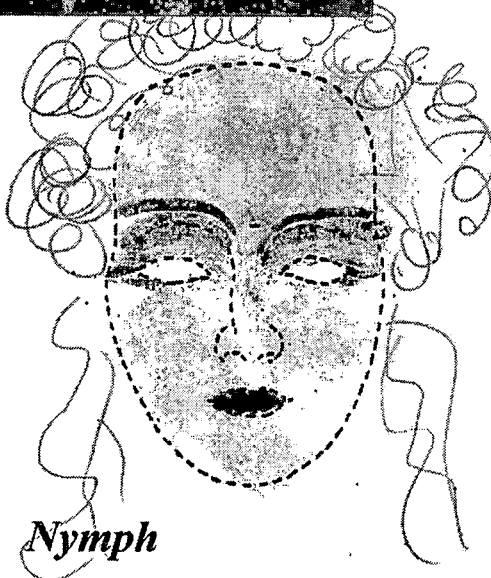
Nymph

<p>FOREHEAD</p>	<p>CHEEK</p>	<p>MOUTH</p> <p>Misty Violet w/ Glitter</p>	<p>EYE BROW</p>
<p>POWDER: Foundation Fair Mixed Lime Green</p>	<p>HAIR & BEARD: Flowers</p>	<p>SPECIAL: candeline</p>	

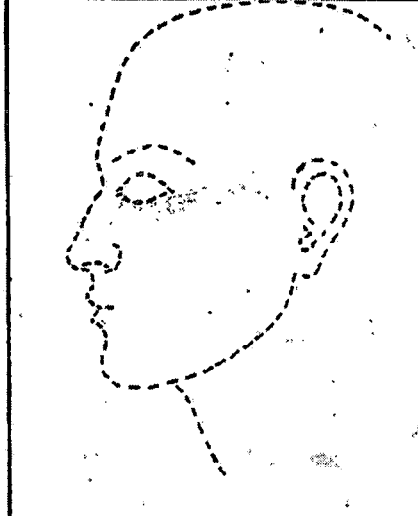


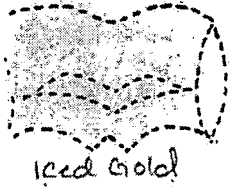


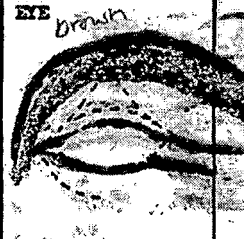
THEATRE ARTS
MAKE-UP

EMPEST
24



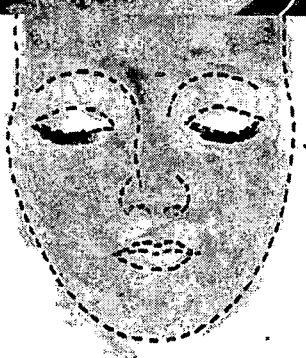
Nymph



FOREHEAD	CHEEK	MOUTH	EYE
			
iced gold		misty violet w/ glitter	brown
dusted on	POWDER: foundation fairy mixed w/ lime green	HAIR & BEARD: half up flowers	
HADDS: cosmic blue cosmic violet	HIGHLIGHTS:	SPECIAL: eyeliner: misty violet	



MAKE-UP



Sebastian

FOREHEAD	CHEEK	MOUTH	EYE
FOUNDATION: Ben Nye Y-1 lite olive	POWDER: Translucent	HAIR & BEARD: N/A.	
HADGHS: Ben Nye	HIGHLIGHTS: Ben Nye	SPECIAL: Kryolan R93	

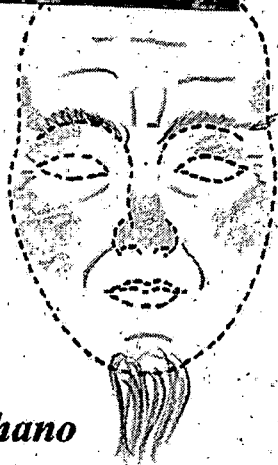
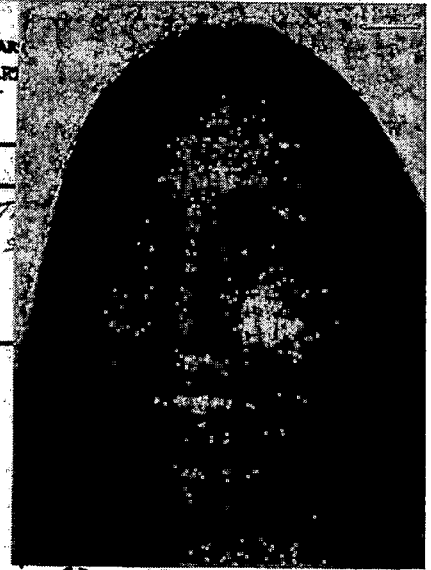


THEATRE ARTS DEPAR
MAKE-UP CHAR

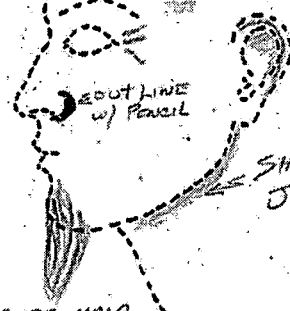
TEMPEST

HAND

A DRUNKEN BUT
DRUNKEN BRAILS
ED NOSE



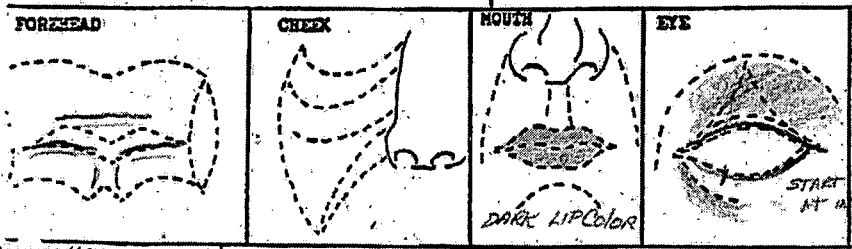
Bushy
Eyebrows
HEAVY
ROUGE
ON
CHEEKS
+ NOSE



SHADOW
JAW LINE

CREPE HAIR

Stefano



FOREHEAD

CHEEK

MOUTH

EYE

LIGHT
COAL
SHADOW

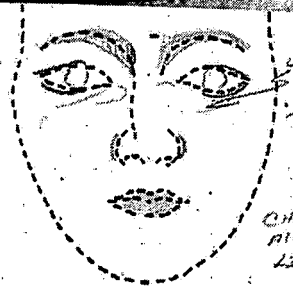
START LOWER
AT INSIDE OF
EYE

DARK LIP COLOR

FOUNDATION
BENNYE FAIR/MED
SHADOWS:
PENCIL (BROW)

POWDER:
TRANSPARENT
HIGHLIGHTS:
WHITE
UNDER SHADOW

HAIR & BEARD:
UNDER CAP (PULLED BACK + TIED)
BEARD - CREPE HAIR (BLACK, GREY, BLOND, MIX)
SPECIAL:
FOAM LATEX NOSE
STAPLE NOSE w/ DARK RED
TOOTH BLACK

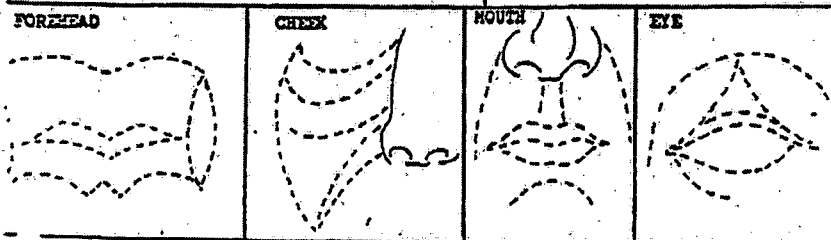


BLOSH

CHOCOLATE
ROUGE
LIPS

DARK
CHARACTER
SHADOW

Trinculo



FOUNDATION
CHARACTER SHADOW
DEEP BLUE
SHADOWS:

DARK BROWN
PENCIL
EYELINER

POWDER:
TRANSLUCENT

HIGHLIGHTS:
ULTRALIGHT WHITE

HAIR & BEARD:
LONG PULLED BACK TO RHYTHM

SPECIAL:
COLOR SHOULD MATCH
"STEPHANO"

APPENDIX L
LIGHTING PLOT

APPENDIX M
PUBLICATION REVIEWS

By Bruce J. Singer, publisher Entertainment Roundup

SAN JACINTO — Bright flashes of light continue to punctuate the sky, violently charging it with electricity. Rumbling thunder roars for miles and miles. A ship at sea rides the frantic swells — up and down, up and down, up and down and all around — until its crew turns green at the gills.

The Tempest is driving the out-of-control vessel toward the mysterious island where Prospero (Brandon Dobbins) — the wrongfully dethroned and banished Duke of Milan — lives in seclusion with his beautiful daughter Miranda (Holly Drevs), the deformed and disgruntled servant Caliban (Ron Hoffman) and the mischievous spirit Ariel (Sachiko Hayashi).

Mt. San Jacinto College's Classical Theatre Company presents William Shakespeare's *The Tempest* — a tale of revenge, love, morality and redemption — at 7:30 p.m. March 10, 11, 17 and 18; and at 2:30 p.m. March 19 in the Campus Theatre, 1499 N. State St.

The Tempest — first performed in 1611, first published in 1623 — is a romantic comedy that keeps audiences alternating moods — sometimes sitting on the edge of their seats, sometimes rolling in the aisles with laughter.

Hoffman, Jennifer Bourbonnais and Darrin Gasper are hysterically hilarious. Funny bones barely survive *The Tempest*.

"CTC is a group of seasoned student and community actors who rise to the challenge of the Shakespearean works of art," said director Lorney O'Connor. "Let them transform your reality for a pleasurable night of memorable theater."

Tickets are \$7. No reservations required.

For more information, call (951) 674-5563 or 487-6767, ext. 1570.

The play's the thing for MSJC educator

■ ENTERTAINMENT:

Mt. San Jacinto College instructor of theater is producing and directing Shakespeare's 'The Tempest' for his master's thesis project; the show opens this weekend

By Hali Bernstein Saylor
Staff Writer

William Shakespeare once wrote "The play's the thing." For Lorne O'Connor that statement holds more than one meaning.

Not only is O'Connor producing and directing Shakespeare's play "The Tempest" at Mt. San Jacinto College this month, the show is fulfilling requirements for his master's degree.

O'Connor, who teaches technical theater at the community college, is working on his master's degree in theatrical design and management at California State University, San Bernardino. The play is his master's thesis project.

In addition to producing and directing the show, O'Connor has designed the costumes, set, sound and lighting for the show. He and Ronald Layne Hoffman, who is portraying Caliban, also composed music for the production.

"I'm very excited and comfortable with what I'm doing. I'm completely confident this will be an excellent production," he said.

During his 10 years in the community, O'Connor has been nominated numerous times for Inland Theatre League awards for his work with lighting, sound and makeup at the college.

He said his goal is to have a full-time technical theater program established at the college after he earns his degree.

Once this project is finished, O'Connor said he has three classes to complete the requirements for his master's degree. "With luck," he said he should have his degree in the spring of 2001.



Hali Bernstein Saylor / Staff photo
Students will perform in Shakespeare's play "The Tempest" opening at Mt. San Jacinto College Friday.

To earn his degree, O'Connor had to have his master's thesis proposal approved by three professors and then OK'd by the university's curriculum committee.

According to O'Connor, Margaret Perry, chairman of the curriculum committee which approved his project, said his thesis involves more work than obtaining a traditional master's of fine arts degree.

"The students have been great and I have a wonderful support team."

O'Connor said the play also is helping keep the college's drama

program going while Dennis Anderson, the department's chairman and instructor, is on sabbatical.

"The Tempest" is a story of revenge, love, morality and redemption. It was first presented in 1611.

According to O'Connor, "The Tempest" is the last play Shakespeare wrote by himself and probably has the most understandable dialogue.

"It's a rollicking comedy and you can understand it even if you don't understand a word," said Laura Celaya, who is serving as

assistant director.

Set on a deserted island, the play revolves around the life of Prospero, who once was the duke of Milan, and his daughter, Miranda.

The two have been living on the island since Miranda was 3 and Prospero's brother, Antonio, conspired with the king of Naples to take away the dukedom.

With little to do but study, Prospero has become adept at spells and magic, which he uses to exact revenge on his brother and have his daughter become the queen of Naples.

Featured in the cast are R.W. Norman as Alonzo, the king of Naples; Gustavo Bermeo as Sebastian; Brandon Dobbins as Prospero; Jason Maddy as Antonio; David Andorka as Ferdinand; James Dublino as Gonzalo; Brian Moore as Adrian; Jason Hall as Francisco; Darren Gasper as Trinculo; Jennifer Bourbonnais as Stephano; Darren DePriest as master of the ship; Randy Dawkins as the boatswain; Holly Dreys as Miranda; Sachiko Hayashi as Ariel; Cesar Hernandez as Iris; Jeannette Gardea as Ceres; Terry Templeman as Juno; Kristina Gutierrez; Rhannon Jung; Kelly Brennan; Yvette Renee Isais and Suzanne Halford as nymphs and reapers.

The play is being presented by the college's Classical Theatre Company.

Performances are scheduled for 7:30 p.m. Friday and Saturday, and March 17 and 18, and for 2:30 p.m. March 19.

Tickets are \$7 general and \$3 for students with an Associated Student Body card.

Reservations are not required. For additional information, call the box office reservation line at (800) 624-5561 or (909) 487-6752, ext. 1570.

Hali Bernstein Saylor can be reached by e-mail at hsaylor@pe.com or by phone at (909) 487-2275, ext. 234.

APPENDIX N
PRODUCTION PROGRAM

Mr. San Jacinto College
Theatre Arts Department
Presents

William Shakespeare's



Artistic and Stage Direction By
Lorney O'Connor

March 2000 ~ Campus Theatre

Director's Note

The Tempest was the last complete play Shakespeare wrote, the language is much more understandable than his early works. However while all the words may not be understood, the action and the character relationships should make the story comprehensible.

The director would like to thank all of the cast and crew for their dedication, enthusiasm, and support of this work, which is his Master's Project.

The Setting

An Enchanted Island

The Story

The rightful Duke of Milan, Prospero, was usurped by his power-hungry brother, Antonio, with the help of King Alonso.

Prospero and Miranda were set adrift and would have expired if not for the goods, his friend Gonzalo had stored in the boat.

Realizing his chance for revenge and to regain his position, Prospero, with the help of the sprite, Ariel, created a tempest in order to strand the Kings party on his enchanted island.

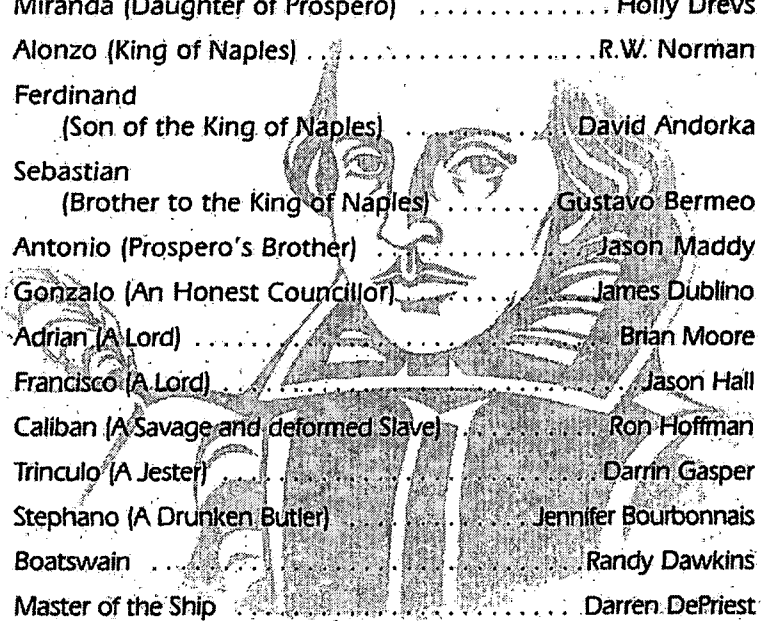
And now the story begins...



~There will be one fifteen minute intermission~



Dramatis Personae



Prospero (The Right Duke of Milan)	Brandon Dobbins
Ariel (An Airy Spirit)	Sachiko Hayashi
Miranda (Daughter of Prospero)	Holly Drevs
Alonzo (King of Naples)	R.W. Norman
Ferdinand (Son of the King of Naples)	David Andorka
Sebastian (Brother to the King of Naples)	Gustavo Bermeo
Antonio (Prospero's Brother)	Jason Maddy
Gonzalo (An Honest Councillor)	James Dublino
Adrian (A Lord)	Brian Moore
Francisco (A Lord)	Jason Hall
Caliban (A Savage and deformed Slave)	Ron Hoffman
Trinculo (A Jester)	Darrin Gasper
Stephano (A Drunken Butler)	Jennifer Bourbonnais
Boatswain	Randy Dawkins
Master of the Ship	Darren DePriest
Iris (Pagan Goddess of the Rainbow)	Cesaria Hernandez
Ceres (Pagan Goddess of the Harvest)	Jeannette Gardea
Juno (Pagan Goddess over Women)	Terry Templeman
Nymphs	Kristina Gutierrez, Rhiannon Jung, Kelly Brennan, Yvette Renee Isais, Suzanne Halford



Production Staff

Artistic and Stage Direction Lorney O'Connor
Assistant Director Laura Celaya
Original Musical Compositions
and Sound Design Ronald Layne Hoffman,
Lorney O'Connor
Stage Manager and Scene Shop
Foreman Darren De Priest
Technical Director Lorney O'Connor
Costume Shop Supervisor Jane Seed
Costume Crew Jennifer Bourbonnais,
Jeannette Gardea,
Jason Hall,
And the Students of Costume 121
Pre-show Music CD "Sorin"
Lead Scenic Painter Jeannette Gardea
Light Board Operator Denette Parr
Sound Board Operator Greg Turley
Tech Crew and Set
Construction Students of Stagecraft 117
Box Office Janet Guerrero
Program Design & Printing Dorene Legerat-Holt &
MSJC Printing Department
Video Team Challenger Productions

The Tempest is a project of the Community Education
and the MSJC Classical Theatre Company



Meet the Cast

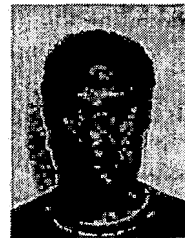


David Andorka

(Ferdinand) is a second year student at MSJC with a double major in Computer Science and Theatre Arts. He was previously a student at Loyola Marymount University, where he performed in several productions including: *Dark of the Moon* and *A View From the Bridge*. David's goal is to transfer to the University of California at Los Angeles and pursue a career in motion picture production.

Gustavo Bermeo

(Sebastian) is a Theatre Arts Major at MSJC and has appeared in many productions including: *West Side Story*, *Philadelphia Here I Come*, *Guys and Dolls*, *South Pacific*, *The Lion in Winter*, and most recently *The Fantasticks*. Gustavo has also appeared in many MSJC Dance Concerts, and The Student Directed One-Acts. He has received Inland Theatre Awards for Acting and Scenic Design. Gustavo can be seen as "Felipe" in this spring's production of *The Ramona Pageant*.



Jennifer Bourbonnais



(Stephano) made her acting debut on the MSJC stage during the 1998-99 season, appearing in *A Midsummer's Night Dream* and *The Beggar's Opera*. She also portrayed "Mortimer" in *The Fantasticks*. Jennifer is a Theatre Major with an emphasis in Theatrical Design. She will be graduating from MSJC in the spring of 2000 and plans to pursue her BA at the Cal State University of San Bernardino.

Jennifer's artistic philosophy is "to attempt to cut the drama out of her life and confine it to the theatre."

Kelly Brennan

(Nymph) is a junior at Hemet High School where she has been in many productions including: *Wind of a Thousand Tales*, *The King and I*, *John Lennon and Me*, and *The Wizard of Oz*, in which she played "Dorothy." She has also been a member of the cast in the *Ramona Pageant*. After completing High School, Kelly plans to continue her education.



Meet the Cast



Randy Dawkins

(Boatswain) is originally from Florida. He moved to Hemet in 1990 from Norfolk, Nebraska, where he was Instructor of Music at Nebraska Christian College. He is the Worship Pastor at Community Christian Church, where he also produces and directs the seasonal productions. Randy's theater background encompasses church, community, dinner, and collegiate theatre, at which he has participated in more than twenty productions. He has been actively enrolled in the MSJC Technical Theatre Program. Randy was most recently seen as "The Governor" in *Man of La Mancha* and as "Hucklebee" in *The Fantasticks*.

Darren De Priest

(Master of the Ship) is in his second production for MSJC, he also appeared in *Man of La Mancha*. He is a second year Theatre Arts major with an emphasis in technical theatre. Darren was recently the scenic designer for *Harold and Maude* at the Ramona Hillside Playhouse. He was previously stage manager for MSJC's production of *The Fantasticks*. Darren's goal is to pursue a BA degree in Theatre Arts.



Brandon Dobbins

(Prospero) has spent the last four years actively involved with theatre in the San Jacinto Valley. He has acted in many productions at MSJC including: *West Side Story*, *Guys and Dolls*, and most recently as "Macheath" in *A Beggar's Opera* and "Oberon" in *A Midsummer Night's Dream*. He has been certified by the Society of American Fight Directors in "rapier and dagger" and "broadsword and unarmed combat." Brandon was recently the fight director for Hemet High School's production of *Romeo and Juliet* and MSJC's production of *The Fantasticks*.

Meet the Cast



Holly Drevis

[Miranda] has recently received her AA degree as a Dance Major from MSJC. She has appeared in many dance productions over the last several years and as an actor in several productions including: *South Pacific*, *The 1997 and 1998 Broadway Revues*, along with last fall's Student Directed One-Acts. Holly plans to go on to a university and pursue a career in education.

James Dublino

[Gonzalo] has recently received his MA in Theatre Arts with an emphasis in Directing from San Francisco State University. He received his AA from MSJC in 1995 and a BA from San Diego State University in 1997. James is proud to return to MSJC and is currently instructing the "Fundamentals of Acting" classes. He directed *Everybody in This House* for the "Fringe Festival of 1998" in Edinburgh, Scotland and will be directing Shakespeare's *Much Ado About Nothing* for MSJC at the Temecula Valley Playhouse in the summer of 2000. James hopes to acquire a full-time teaching position at MSJC.



Cesaria Hernandez

[Iris] is an alumnus of MSJC and returns to our stage after theatre study at UC Davis. She will be portraying "Ramona" in this spring's Ramona Pageant. A 1988 Irene Ryan Award nominee of the American College Theatre Festival, she has studied with the Moscow Arts Theatre in their San Francisco workshop. While at MSJC, she has appeared in *Annie*, *Oklahoma*, *Fiddler on the Roof*, *The Serpent*, *University*, and the original production of *The Fifteen Minute Hamlet*. Cesaria is currently pursuing a career in film and television.

Meet the Cast



Jeannette Gardea

(Ceres) has been an active member of the MSJC Theatre Arts Department since 1997. She portrayed "Alise" in *A Lion in Winter* and "Polly" in *The Beggar's Opera*. Jeanette is a Theatre Arts Major with an emphasis in Technical Theatre. She recently received an award for Outstanding Achievement in Technical Theatre from MSJC. She was most recently seen in the Ramona Hillside Player's presentation of *Harold and Maude*. Jeannette is pursuing her AA in Theatre Arts and plans to transfer to Cal State University San Bernardino.

Darrin Gasper

(Trinculo) has been in many productions at MSJC including: *Student Directed One-acts*, *Fiddler on the Roof*, *The Imaginary Invalid*, and *The Robber-Bridegroom*. He recently performed at the Will Geer Theatricalum Botanicum for their production of the *Merry Wives of Windsor* in the role of Corporal Nym. Darrin is a Theatre Arts Major and is currently pursuing his Technical Theatre Certificate.



Kristina Gutierrez

(Nymph) has been a student at MSJC since 1996 and is majoring in Theatre Arts. She has appeared in many MSJC productions including: *Broadway Revue 1998*, *The 15 Minute Hamlet*, *Beggar's Opera*, *The Fantasticks*, and last fall's *Student Directed One-Acts*. Kristina will be receiving her AA in the spring of 2000 and hopes to pursue a career in acting.

Suzanne Halford

(Nymph) is a Theatre Arts Major at MSJC, a 35 year resident of the San Jacinto Valley, and co-owner of a local business. She has appeared in many college productions including: *A Midsummer Night's Dream*, *The Beggar's Opera*, and *Man of La Mancha*.



Meet the Cast

Jason Hall



(Fransco) is a Theatre Arts/English Major here at MSJC. He appeared as "Starveling" in *A Midsummer Night's Dream* and as "Ben Budge" in *The Beggar's Opera*. Plus, he has been a major participant in all of the technical theatre crews for many MSJC productions including *Man of La Mancha*. Jason's aspirations are to become the voice and personality behind a popular puppet or cartoon character, or a theatre instructor at West Valley High School.

Sachiko Hayashi

(Ariel) is happy to be back at MSJC. She was a student here from 1992 through 1995, and was in many productions including: *Fiddler on the Roof*, *The Serpent*, *The Robber Bridegroom*, *West Side Story*, *South Pacific*, and *The Children's Hour*. She has been pursuing her acting career and has appeared in Films, Television, and Commercials. She is an active member of East West Players, where she portrayed "Kiyoko" in *And the Soul Shall Dance*. Sachi also played



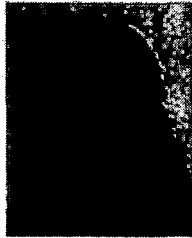
"Dolores" in the Ramona Pageant during the 1994 and 1996 season. She is presently working at Universal Studios as a Japanese tour guide. Her hopes are to acquire a major role in film or television, so that her mother and family, who are living in Nagoya, Japan, can see her on the big screen. Sachi would like to thank her husband for his love and support. Thanks also to Dug and Sub.

Ronald Layne Hoffman



(Caliban) was recently awarded the First Annual "Outstanding Alumni Award" from the MSJC Theatre Department. He has worked as a professional actor/writer/comedian and was nominated for an Emmy Award as a writer in 1988. Ronald has received many Inland Theatre League Awards as an Actor, Director, and Musician. He can also be seen this spring as "Father Salviderria" in the Ramona Outdoor Pageant.

Meet the Cast

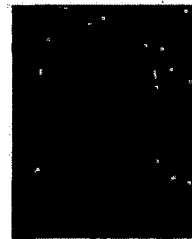


Yvette Renee Isaacs

(Nymph) is a junior at Hemet High School and has performed in several of their productions including: *Wizard of Oz*, *The King and I*, and *Wind of a Thousand Tales*. Here at MSJC, she performed in last summer's *Man of La Mancha*. Yvette plans on continuing her education and pursuing a career in Law Enforcement.

Rhiannon Jung

(Nymph) is a Theatre Arts Major at MSJC and will receive her AA and AS in Theatre Arts and Technical Theatre in the spring of 2000. She made her stage debut at MSJC in last fall's *The Fantasticks*. She also directed Chekov's *The Seduction* last semester for "An Evening of Student Directed One-Act's." Rhiannon plans to pursue a career in Makeup Design for Stage, Film, and Television.



Jason Maddy

(Antonio) is a Theatre Arts Major at MSJC and is planning to transfer to Cal State University San Bernardino in the fall of 2000. He has appeared in numerous plays here at the college. Most recently, Jason portrayed "Dr. Carrasco" in *Man of La Mancha* and "Matt" in *The Fantasticks*. Mr. Maddy would like to dedicate his performance to a close, personal friend, and fellow performing arts student, "You will be missed Andy, but never forgotten."

Brian Moore

(Adrian) is a freshman, majoring in Business Economics, although he is very much involved with the MSJC Dance and Theatre Departments. Brian has appeared in several productions including: *South Pacific* and *Guy's and Doll's*. His long-range plans are to transfer to the University of Washington in Seattle to pursue his BA. Brian can also be seen in the Spring Dance Concert this May here at MSJC.



Meet the Cast



Robert W. Norman

(Alonso) is a published cartoonist and photographer, who has a great deal of fun working in the theatre. He has acted, directed, handled all aspects of technical theatre, and wrote half a dozen scripts—some of which appeared at MSJC, The Ramona Hillside Players, and on College Campuses in San Diego. Robert has worked at The Ramona Bowl, The Pass Players, The Palace West Theatre, Theatre 27 in Chino Lake, Ca.; The Ridge Crest Players, Cerro Coso Collage, the Regional Gatherings at Bakersfield Collage, and in Hollywood at "Nosotros". He has received awards for his cartoon drawings as well as his theatre. Robert last appeared on the MSJC stage as "Henry" in *The Fantasticks*. His most recent photography appears in MaryWhitney's book: "Valley, River, and Mountain".

Terry Templeman

(Juno) is a Theatre Arts Major at MSJC and has performed in several productions including: *A Midsummer Night's Dream*, *The Beggar's Opera*, and *Man of La Mancha*. Terry's plans are to complete her degree in Theatre Arts and pursue an acting career.



William Shakespeare's

The Tempest



Special Thanks to...

Dennis Anderson Gail Hoak Phill Morrione
And the entire MSJC Performing Arts Department.

Also Margaret Perry, Lee Lyons, Kathy Erving,
and the CSUSB Theatre Arts Department for
their support and wisdom.



APPENDIX O
INLAND THEATRE LEAGUE AWARD



Inland Theatre League

know all persons by these letters that

Lorney O'Connor

is recognized for excellence in theatre

Artistic & Stage Director

Mt. San Jacinto College
"The Tempest"

March 27, 2001 riverside, california

Michael Charles

Maureen Carter

Ralph Andrews

Joe Margison

T. J. Foreman

Phil K. Carter

Mary Bayer

M. Francis Scogg

Medallions mark winners as the tragic must after the painting by Sir Joshua Reynolds

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